

THE ATHENÆUM

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No. 3981.

SATURDAY, FEBRUARY 13, 1904.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ARCHAEOLOGICAL ASSOCIATION,
22, Sackville Street, Piccadilly, W.—EVENING MEETING,
FEBRUARY 17, 8 P.M. The following Papers will be read:—
'NOTES ON DURHAM and other NORTH-COUNTRY SANCTUARIES,' by R. B. SPENCER, Esq., M.A.
'THE CHESHIRE CAVES and DENE HOLES' (Second Part),
by W. J. NICHOLSON, Esq., V.P.
GEO. PATRICK, A.R.I.B.A.
Rev. H. J. D. ASTLEY, M.A. } Hon. Secs.

THE FOLK-LORE SOCIETY.—A MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, February 17, at 8 P.M., when a Paper, entitled 'THE PLACE of TRADITION in HISTORICAL EVIDENCE,' will be read by Mr. G. LAURENCE GOMME.
F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C., February 5, 1904.

ROYAL HISTORICAL SOCIETY.
(Incorporated by Royal Charter.)

The ANNIVERSARY MEETING of the SOCIETY will be held on THURSDAY, February 18, at 5 P.M., in CLIFFORD'S INN, HALL, FLEET STREET, when the President will deliver an ADDRESS.

GRESHAM COLLEGE, Basinghall Street, E.C.
A COURSE of FOUR LECTURES on GRAPHY will be delivered on MONDAY, February 15th, TUESDAY, February 16th, FRIDAY, 18th, and 19th, by H. H. WAGSTAFFE, Esq., M.A., Gresham Professor of Geometry, and Head Master of the Central Foundation School. The Lectures are Free to the Public.

MISS DREWRY will give a COURSE of THREE LECTURES on SHAKESPEARE in his SONNETS at her HOUSE on MONDAY, February 29, March 7, and March 14, at 3.30 P.M. Fee for the Course, 7s. 6d.; for a Single Lecture, 3s.—133, King Henry's Road, South Hampstead, N.W.

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CONTENTS.

	PAGE
HORACE WALPOLE'S LETTERS...	159
A NEW BOOK ON KOREA ...	200
MR. NEWMAN HOWARD'S SAVONAROLA ...	201
THE LIFE OF HORACE BINNEY ...	202
NEW NOVELS (My Friend Prospero; The Mark; Four Red Roses; Love's Ghost, and "Le Glaive"; Delphine) ...	203-204
RUSSIAN BOOKS ...	204
CLASSICAL BOOKS ...	205
ENGLISH CLASSICS IN GERMAN ...	206
OUR LIBRARY TABLE (A Life of Outram; Real Conversations; Debrett's House of Commons and the Judicial Bench; Dod's Parliamentary Companion; Kelly's Handbook to the Titled, Landed, and Official Classes; With Ella and his Friends; From Ottery to Highgate; Getting a Living; Notes et Souvenirs by Tibiers; Les Français de mon Temps; Turnpike Travellers; Reprints; Vicker's Newspaper Gazetteer; The Rapid Review) ...	207-208
LIST OF NEW BOOKS ...	209
CANON AINGER; KEATS—SOME READINGS AND NOTES; THE ORIGINAL OF ADRIAN HARLEY; A BIBLIOGRAPHICAL CURIOSITY; UNPUBLISHED LETTERS FROM DOROTHY WORDSWORTH; BLOCKED-UP DOORS IN CHURCHES; EDWARD FITZGERALD; MR. C. H. CLARKE ...	209-213
LITERARY GOSSIP ...	213
SCIENCE—MATHEMATICAL BOOKS; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ...	214-216
FINE ARTS—DAVENPORT ON MEZZOTINTS; BARTOLOZZI AND CRUIKSHANK; THE LEICESTER GALLERIES; SALES; GOSSIP ...	216-218
MUSIC—M. DE PACHEMANN'S SONATA RECITAL; HERR DOHNANYI'S RECITAL; POPULAR CONCERT; GOSSIP; PERFORMANCES NEXT WEEK... ...	218-220
DRAMA—GOSSIP ...	220

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"Several of those which have passed through my hands have been tampered with and disfigured by the cancelling of passages, the erasure of proper names, and, worse than all, by the insertion (apparently in the handwriting of Hannah More herself) of words and phrases which Walpole never wrote."

By way of example it is mentioned that Hannah, or another, has carefully deleted from one of the letters a passage depreciatory of Mrs. Barbauld. Naturally, after this lapse of time, advertisements and inquiries failed to unearth, either in England or in America, all the originals, of which many must have perished. That was the fate of the letters to Madame du Deffand, which were destroyed, at his own request, after Walpole's death, either by that lady herself or by Miss Berry. Mrs. Toynbee suggests that these were destroyed because they were written in "very bad French," and certainly there must have been some strong motive in Walpole's mind, seeing that he took so much care to keep his other correspondence in existence. It is good hearing that Madame du Deffand's letters to Walpole, hitherto unpublished, are to follow this edition under the auspices of the same editor and publishers. It is interesting to note that a number of original letters, which have never been published, are in the possession of Lord Ilchester, but Mrs. Toynbee was unable to obtain permission to print them. One wonders for what reason.

It will be seen that this edition will have strong claims to be considered definitive, unless Lord Ilchester relents. Among its features is a terse and illuminating annotation which, in its way, is a model to editors. These notes are contributed by Mrs. Toynbee when they are not by Walpole himself. His vanity led him not only to retain copies of his correspondence, but also to add memoranda in explanation of points in his domestic and familiar references which the public might otherwise miss! When it is added that the editor contributes a comprehensive index, and has secured some fifty illustrations in portraiture, it will be seen how much she has laid us under obligations. These obligations the publishers have increased by the admirable format and type of the volumes. Readers of Walpole should at last be content. This makes the fourteenth separate publication of the Walpole correspondence, and it is indubitably the best and handsomest. The first collection of the private correspondence was in four volumes in 1820; the voluminous correspondence with Mann followed in three volumes in 1833; but the full scope of the correspondence was not visible until Cunningham published his eight volumes in 1857. Mrs. Toynbee makes it easy to follow the differences in her edition by comparing the letters column by column with Cunningham's. She has, however, omitted passages when it seemed desirable; and it is not for those who are unacquainted with the originals to challenge this exercise of her discretion. Mr. Wheatley reserved to himself the same right in his edition of Pepys, but then Walpole was not Pepys, and possibly his indelicacies would be more pardonable than the diarist's. We regret that it is not found possible to issue the remainder of the volumes earlier. Six more are advertised for the autumn of 1904, and the last six for autumn 1905. But perhaps this rate of issue may be accelerated.

Walpole's fame as a letter-writer has very properly overshadowed his repute as a writer of fiction. He was, indeed, a pure dilettante in letters, as in art, and though

he was genuinely affected by both, it was well said of him that "though he loved fame, his aristocracy feared to be remembered as a poet, an historian, or an antiquary, and not as the Hon. Horace Walpole, who had written on these subjects." He wished to perform, and to be lauded, as is evident everywhere in his correspondence, but he was afraid of publicity. So he cultivated a press and an audience of his own. He respected his own order too greatly—one might say too grossly—to be a real author. He abstained, and circulated his works in private. Yet it is pathetic, or perhaps humorous, to note that in his own sketch of his life Walpole fills the dates with his accomplishments in literature. Days are marked as responsible for this composition or that. A prig he was undoubtedly, but a precious prig. At fifteen he could write to Charles Lyttelton a letter first printed here:—

"I can reflect with great joy on the moments we passed together at Eton, and long to talk 'em over, as I think we could recollect a thousand passages which were something above the common rate of schoolboy's diversions."

But those were the days when children were taught to be little men and little women, and garbed as such; and we can all recall a modern "seditious ape" who was equally artificial and equally charming. It is known that Walpole rated the art of letter-writing highly, and there is no reason why he should not have done so. His gift of style is pretty, and his talents of humour, observation, and wit are marked. He can hit off a scene more neatly than any one else of his time, as in this vivid description of his new house, purchased from the "toy woman" at Strawberry Hill:—

"It is set in enamelled meadows, with philliegreen hedges;

A small Euphrates through the piece is rolled,
And little finches wave their wings in gold.
The delightful roads, that you would call dusty,
Supply one continually with coaches and chairs;
Barges as solemn as barons of the exchequer
Move under my window; Richmond Hill and Ham
Walks bound my prospect; but, thank God!
The Thames is between me and the Duchess of Queensbury.
Dowagers as plenty as flounders inhabit all around, and Pope's ghost is just now
Skimming under my window by a most poetical
moonlight."

If this is not good literature, what is? And it has the touch of his delightfully flippant humour, which is always in evidence. Walpole has suffered in his reputation as a man more than any literary character, unless, perhaps, Cicero be excepted. The trouble began almost immediately after his death—indeed, he was criticized unmercifully before his death, particularly in regard to his relations with Chatterton. It is preposterous, however, to blame Walpole for his dealings in this case. It has been said that the author of the 'Castle of Otranto' was not in a position to be hard upon the inventor of Rowley; but Walpole wrote the 'Castle of Otranto' under a feigned personality, as did Scott, Defoe, and many others both earlier and later, and as innumerable writers do in our own times. Chatterton humbugged his public and cheated his patrons by manufacturing history and inventing pedigrees. It was only Walpole's astuteness that pre-

vented the miserable boy from a wider and more ambitious career of deceit. In 1817 Walpole's biographer could write of his "insincerity and of his extreme vanity and duplicity towards those whom he most lavishly flattered," and could sum up that "these degrading meannesses belonged to him in no common degree." He was accused of petulance, which it is likely he exhibited; of quarrelsome, of which there seems little evidence; and of shallowness of feeling, which undoubtedly characterized him. But what appears to have turned the tide against him was the discovery that his published letters were not altogether consistent with other letters not written for publication. That, however, has been the case before and since with eminent men: who will say, for instance, that the letters of Stevenson, as edited and issued, represent the whole of Stevenson's personal sentiments? Walpole quarrelled with Gray—on what grounds is not clear—but he made it up handsomely, and it was Gray who showed himself ungracious on their reconciliation by informing his old friend that he was only being civil, and declining to return to their former terms of intimacy. Yet on Gray's death Walpole wrote, thirty years after their youthful difference:—

"Our long, very long friendship, and his genius must endear to me everything that relates to him. What writings has he left? Who are his executors? I should earnestly wish, if he has destined anything to the public, to print it at my press—it would do me honour, and would give me an opportunity of expressing what I feel for him. Methinks, as we grow old, our only business here is to adorn the graves of our friends or dig our own."

Walpole is also alleged to have broken, for some trumpery reason, with his old friend George Montagu, who had been his constant correspondent for over thirty years. It is true that Montagu passed out of his elderly life, but on what excuse we know not, nor if it were "Dear George" himself that was at fault. Walpole, who took the blame for the quarrel with Gray, remarks of Montagu that

"he had dropped me, partly from politics and partly from caprice, for we never had any quarrel: but he was grown an excessive humourist, and had shed almost all his friends as well as me.....it grieved me much that he had changed towards me, after a friendship of between thirty and forty years."

This sounds sincere, and at least leaves the question in doubt. And there is, as evidence of his capacity for sincere affection, his offer to his friend Conway, who contemplated match that was not generally approved. The letter, written when Walpole was twenty-six, is admirable in manner and style, and concludes with the expression of his desire to share his small fortune with his "dearest Harry," in order that Harry might marry a woman of whom his friend disapproved!

That the man had a spice of malice in him is beyond question; but what gossip has not if he have a sense of humour? It quickened his style, if it did not enlighten his judgment. As a man he lacked some force of blood, yet sometimes it ran pleasantly warm, as thus:—

"As for Miss Anne and her love, as far as it is decent [which had been thus dispatched to

him], tell her decency is out of the question between us, but I love her without any restriction."

It is very prettily done. There was no better hand at paying a delicate compliment or proffering an equally delicate gibe. Yet there was something niggling in his conduct of his own life. Broadly, he needed virility of a deeper kind than he possessed to give him his true value. If he had possessed wilder or richer blood there is no doubt that he would have stood foremost in the ranks of writers in his century. He wrote more chastely than Steele, and with more freedom than Addison, but he had not the humanity of either. There was refinement in his mind and in his work, which might appear to verge on debility. And yet it did not. It was always balanced, on the contrary, kept its own level of sobriety, culture, and common sense, and, above all, was polished with a tolerant and agreeable cynicism. He was vain, and took criticism ill. He was not a little touchy. When his "Historic Doubts" was answered by other members of the Society of Antiquarians he withdrew in disgust from that body. He shrank from unpleasantnesses. He desired nothing to disturb the still waters of his life. His soul in some respects was as that of a maiden lady who has formed convictions, rules, and habits of her own, and winces from the rude touch of publicity. He was in essence a dilettante, not a man of affairs; a very witty, very pleasant, very astute observer, but no man of his hands, and before the real problems of life a veritable dunce. As he grew old he did not lose his delicacy of touch or taste, but there is no doubt that he grew garrulous. It was his last enjoyment to correspond with rising literary people, more especially if those, like Hannah More, were admirers of my Lord Orford. He had little else to occupy him, as witness his last letter to the Countess some six weeks before he died, which is not, of course, in these four volumes:—

"At home I see only a few charitable elders, except about four score nephews and nieces of various ages, who are each brought to me once a year to stare at me as the Methusalem of the family; and they can only speak of their own contemporaries, which interest me no more than if they talked of their dolls or bats and balls."

This letter was written professedly to dissuade his correspondent from showing his letters. "I shall be content," he wrote to his countess, "with a sprig of rosemary thrown after me when the parson of the parish commits my dust to dust." Yet he must have kept a copy of this very rebuke! It was like him. He died Earl of Orford, but he was still Horace Walpole, and rosemary, as he wished, holds him still in remembrance.

Korea. By Angus Hamilton. With Map and Illustrations. (Heinemann.)

MR. HAMILTON, as he tells us in his preface, has been long a resident in the Far East, and this fact gives his book a value lacking to the vast majority of books published of late years upon the Sinesian countries of Eastern Asia—those which owed their emergence from barbarism and many cen-

turies of fairly regular government and social order to the civilizing influences, unaided by the sword, of the great Middle Kingdom. The volume is lucidly written and well illustrated, and though, perhaps, it does not add very much to what Mrs. Bishop (Miss Bird) told us a few years ago about Korea and her neighbours, it supplements the information contained in those attractive volumes, and enables the reader to form a fairly adequate notion of the exact condition and position of the unfortunate country which is the main "bone of contention" between Russia and Japan at the present moment. "Unfortunate" in truth Korea is, for nothing is further from the thoughts of either party to the quarrel than the happiness or interests of the people of Chosen, the Japano-Chinese name of the land which has found no name for itself. It is well here to observe that the name is probably nothing but a Chinese phonetic rendering of some lost Korean designation, and to translate it into Land of Morning Calm is as absurd as it would be to call England the Land of Blossoms because the Chinese character used to represent the first syllable of the name means blossoms. It is odd, we may add *en passant*, that neither Mrs. Bishop nor Mr. Hamilton appears to have heard of the Dutchman Hamel, supercargo of the Jacht Sperber (Sparrowhawk), who was wrecked on Quelpaert Island in 1653, and wrote a most interesting account of the captivity of himself and the crew (thirty-six in all), which includes a very lively and accurate portraiture of the land, its folk, and their civilization. They met another Dutchman, Weltervree, who had been wrecked on the coast some twenty years earlier, and had lost the use of his mother-tongue. Hamel, whose narrative may be compared with that of Golownin, who was much more rigorously treated by the Japanese when prisoner amongst them in the earlier years of the nineteenth century, supplies a very favourable account of the Koreans, and an Englishman who was wrecked in 1851 on Quelpaert Island found them "simple and obliging," and the officials "a decent, grave, and reverend body." On the whole, Mr. Hamilton also is favourably impressed by them, and declares that they "have taken much greater strides upon the path of progress than" China, and that the "Koreans in Seoul live under conditions superior to those prevailing in Peking."

If Mr. Hamilton's strictures be warranted by the facts, there would seem to be little doubt that, as far as the Koreans themselves are concerned, the worst fate that could befall them would be to come under the domination of Japan. It is hardly necessary to state that from the days of the appropriately named Empress Jingo, Japan has been the *fléau* of Korea, as she was of the whole Chinese coast up to the time of the issue of the famous edicts of Iyeyasu. Mr. Hamilton's language is extremely strong, and it would be well if some authoritative reply could be made to his diatribe:—

"Puffed up with conceit [the Japanese] now permit themselves to commit social and administrative excesses of the most detestable character.....making manifest the fact that their gloss of civilization is the merest veneer. Their con-

duct.....shows them to be destitute of moral and intellectual fibre. They are debauched in business, and the prevalence of dishonourable practices in public life makes them indifferent to private virtue. Might is right; the sense of power is tempered neither by reason, justice, nor generosity. Their existence from day to day, their habits and their manners, their commercial and social degradation, complete an abominable travesty of the civilization they profess to have studied. It is intolerable that a government aspiring to the dignity of a first-class power should allow its settlements in a friendly and foreign country to be a blot upon its own prestige, and a disgrace to the land that harbours them."

Yet on p. 12 Mr. Hamilton had written:—

"The contact [of Japan] has been wholly beneficial. Its continuation forms the strongest guarantee of the continued development of the resources of the kingdom."

It is certain that most of the progress Korea has made is due to the initiative of Japan, but not probably to Japanese immigrants, now numbering some 25,000, who consist largely of the scum of the Dawnland. Mrs. Bishop says:—

"At Chasan, as elsewhere, the people expressed intense hatred of the Japanese, going so far as to say they would not leave one of them alive."

But the Koreans admitted the good conduct of the Japanese soldiers, and the regularity of payment for supplies.

The truth of the matter probably is that the Government of Japan is far, very far, above the people, and is not itself sufficiently aware or appreciative of the fact. The only religion of any value in Korea is Buddhism, and of the famous monastery of Changansa Mr. Hamilton gives a delightful picture drawn from his own observation. Concurrently with this—with, but after, one might say—ranks a form of Shamanism not greatly differing in essence from the Shinto of Japan, but both are overlaid by Confucianism, a largely misunderstood Confucianism of the Chuhsy variety.

To missionaries Mr. Hamilton is not complimentary. Toleration is now the rule, "the Korean finding in the profession of Christianity an easy means of evading the exactions of the officials." But "it may be doubted whether the methods of the various missionary bodies bear the impress of that spirit of charity which should illustrate their teaching." The French priests live in absolute poverty throughout the Far East, and rather court martyrdom. Their Government, which treats them with contumely at home, uses them adroitly, one may even say shamelessly, for political purposes in the East, and the priests themselves appear perfectly willing to accept this position. No one who has any lengthy experience of the Far East will controvert this assertion. At the other extreme stand the American missionaries:—

"The American missionary is a curious creature. He represents a union of devices which have made him a factor of considerable commercial importance.....He has a salary which frequently exceeds 200*l.* a year, and is invariably pleasantly supplemented by additional allowances. Houses and servants are provided free.....there is a provision for the education of the children, and an annual capitation grant for each child.....they have large families, who live in comparative idleness and luxury.....they own the most commodious and attractive houses

.....and appear to extract.....the maximum of profit for the minimum of labour."

Mrs. Bishop, however, writes:—

"More intimate acquaintance only confirmed the high opinion I early formed of the large body of missionaries in Seoul, of their earnestness and devotion to their work.....of the harmony prevailing among the different denominations and their.....sympathetic feeling towards the Koreans."

As to Anglican missions, Mr. Hamilton says the expenditure is about 70*l.* per head; the chief centre is the island of Kanghwa (in the bay north of Chemulpo), full of Buddhist monasteries, of which a most attractive account, based on a visit made to the island, is given on p. 284.

To Mr. McLeavy Brown and his work a sympathetic chapter is devoted, which explains the curious combined policy of France and Russia, and is well worth attention. Neither country has any real interest in Korea, except of a political character. Great Britain, which has no political interests to safeguard, occupies a commercial position altogether inferior to what it ought to be, the truth being that the British commercial communities in the Far East are intensely conservative, commercially aristocratic, lacking in intelligent perception, foresight, and enterprise, and in bondage to the banks.

There is a good index, and useful tables of statistics are appended. Altogether, the volume may be read with as much profit as pleasure, though many of its conclusions, we do not doubt, will be found unacceptable in some quarters.

Savonarola: a City's Tragedy. By Newman Howard. (Dent & Co.)

"THERE is a budding morrow in midnight," even in the midnight of contemporary verse, and this noble tragedy should give heart to those who despair of the poetic republic. In the first flush of exaltation, fresh from its clashing ardours, our only fear is that under-praise, counselled by timidity, which is the canker of criticism. How hard it is to have the courage of your emotion and the valour of your imagination! How easy to make your delight pace with slower wits! But this is a play which banishes pusillanimity, and compels the critic to remember that the wind of genius blows as it lists, and that poetry burgeons to-day as yesterday. If we know anything of that rare thing called poetry, this play is the true matter, great in theme, great in conception, and great in form. An assurance of style, a dignity without parade, a plain poignancy of thought and expression, are essential for lasting work, and all these gifts are Mr. Howard's.

There is probably no theme in history more augustly tragic than the tragedy of Savonarola, except, of course, the divine tragedy of all believers, the tragedy of Christ. Round Savonarola swirls the flood of the Renaissance—its cruelties and its crimes, its delicate lusts, its exquisite corruptions, its saintly vices, its holy concupiscence, beauty flowering on the dung-hill, art nourished on putrefaction, the grace of God chambering with the spiritual leper, the harlot wearing the virgin's halo, and across the coloured skies the name that still exhales the whole hell of corruption, Borgia. There, surely, is a theme superb, pompous,

ironic, piteous, terrible. It is strange that it has waited so long for a hand strong enough to shape it into the contours and sounds and hues of dramatic art. George Eliot wrestled vainly with it in 'Romola,' that astonishing amalgam of history, in which the Renaissance is "hatched over again and hatched different," hatched by an early Victorian hen in a Wardour Street wardrobe. There are rumours that a great living poet is engaged on a Borgian tragedy which affords ample scope for his spacious genius, and it will be interesting to compare his treatment of the period with Mr. Howard's.

There is nothing common in Mr. Howard's handling of his theme. He eschews the obvious and the melodramatic, rejecting such ready-made sensations as the Bonfire of the Vanities, and avoiding the facile triumphs of theological fustian. He makes Savonarola more than a preacher; he makes him an inspired seer, a great protagonist of the unconquerable human spirit, a herald of intellectual liberty, a forerunner of spiritual freedom, an Italian Prometheus. The conflict is a high spiritual conflict between two ideals—the empire of power and the empire of conscience. The Borgia is not the supreme embodiment of the evil against which Savonarola battles. Rather, it is Machiavelli, the true soul of the Renaissance. Neither Borgia nor Machiavelli is thrust crudely into the foreground. They are felt, not seen, impalpably malignant, invisibly vile, overshadowing the tragedy with a vast fatality of lithe iniquity and supple sin, and enveloping the various characters with a lambent irony which unveils the deeper vistas of spiritual disaster. This is the true temper of tragedy, for it fills us with pity and awe in regard to ourselves, as well as in regard to these dead men and women. It makes us partners in their dreams and the legatees of their desires. It unifies the drama of the human soul, showing us ourselves in that eternal dualism of life where every spectator acts and every actor looks on. The sense of choice disturbs our bosoms, the lure of motives, and the appeal of aims. We range ourselves, we take sides, we wince, we rebel, in the delicious ecstasy of embraced or resisted temptation, for the angels and the imps have not yet settled the insoluble question as to whether it is more pleasant to conquer temptation by yielding to it, or to conquer it by refusing to yield to it. Even the cynic may take the side of the angels, on the ground that the pleasure of resisting temptation is more prolonged than the pleasure of yielding to it.

The ethical splendour of the play is based on a rapid story full of dramatic action. The five acts move forward swiftly, without the verbosity which kills most poetic plays. The dialogue is terse, pithy, poignant, and free from verbal anachronisms. There is a felicitous intermixture of Italian phrases, and the whole texture of the style is singularly appropriate. The play is free from the prevalent vice of using lyrical outbursts to cover the dramatic poverty of the verse. There is not much declamation, and the various characters are clearly seen. One point which emerges is that the author is no mere ascetic, who underrates the love of life and the joys which are, perhaps, as much a part of it as any kind of religion.

The story is this. Savonarola in his youth loved Laodamia Strozzi. But to save his life from a plot laid by Lapo, his rival, she plighted to this Lapo her troth. He thereupon dedicated his life to Italy, now, with the Pope at its head, given over to violence, hypocrisy, and vice. That is the first act, and it paints the period in a few bold strokes. Lapo, the master of Machiavelli, is the Iago of the play. He epitomizes the intellectual agility, the suave cruelty, and the supple chicanery of the age. Cecco Cei, on the other hand, typifies the gay, mocking irreverence, the insolent cynicism, the ironic wit of the time. His songs run through the play like a derisive chorus. He, his lute, and his lyrics stand for art the wanton, just as Michael Angelo (in a brief interlude) stands for art the archangel. "A wisp of song is worth a wain of Plato," he cries, as he sings:—

Lips demure of the damsel say,
"Safe are the woods; come walk this way!"
The roses blush, for the young men lie
In wait for the wench: "A kiss!" they cry.—
"A kiss on the mouth in the month of May!"

With Lapo and Cei the stern figure of the young Savonarola is sharply contrasted, for "God has made his soul a lonely harp, hung in a windy place, where all the woes of Italy blow through and wail upon it."

The second act shows Savonarola at the height of his power. Lapo is still spinning his plots. After their marriage Laodamia had repudiated him. She supposes him to be dead, but he returns to Florence with the army of King Charles, and plays the pander to his royal master, among the selected victims being his own wife. There is a fine scene in which Savonarola subdues the King by spiritual threats, enlisting him as the minister of vengeance against the Pope, and persuading him to spare Florence. The monk now learns what Laodamia has done for him:—

a great wind out of Heaven blows back
The pages of our book of life, to gloss
Dark hours with bright.

But the years are heaped up between them, and although Savonarola has trod all the way on her aching heart, he must go on alone. Then Lapo persuades Laodamia to tempt the monk with the offer of a cardinal's hat. The third act finds Savonarola abandoned by Charles, and pursued by the vengeance of the Pope. For Florence he can gain peace and restored commerce if he will accept the cardinal's hat and desert his cause. The citizens are weary of virtue, and are rebelling against their prophet, but he stands firm against the wiles of the Pope, heedless of his own danger:—

Safety, daughter?
For those who do the right no danger lives,—
No safety for the wrong.

The fourth act shows the trial by fire, ending in the downfall of Savonarola. The fifth act is the finest of all. It shows Savonarola, after torture, spending his last night on bare stones in the Hall of Mercy that he had built, with Laodamia, disguised as a monk, watching over him. Then comes the martyrdom, and Savonarola dies on a scaffold, which seems to be a cross, and rebukes his murderers. The impending doom which menaces Italy is finely suggested by many dramatic episodes, and even Cei, the jesting singer, strikes a stern note:—

Madness and Death! O scent of blossoms flying!
Rank weeds and flowers of flame, dead roots and
darnel!
Roses and rue! O city mad and dying,
Thou canst not numb our senses to this charnel!

When rebuked, he finely retorts:—

Nay, Mazzinghi, nay!
The gods have ne'er surprised thee in the dark.

The actual burning of the prophet and his fellow-martyrs is not seen from the Loggia. The curtain is not withdrawn until the three bodies have fallen from the three ropes into the flames. Thus the audience would see only the three empty ropes and the fire—a dramatic effect surely. The tragedy closes solemnly. The conspirators appeal to the venerable Strozzi for sanction. They declare that the Papal envoy sees in his white locks

The snow upon the peak of our esteem.

"Is it not well?" they cry:—

Strozzi [hand to ear]. Well? What is well?
Mazzinghi. You hear their shouts?
Strozzi. I hear

The rumour of the Avenging Furies' wings!
Mazzinghi. Truly a tragic vengeance on his crimes.
Strozzi. Our Tragedy, his Comedy Divine.
Mazzinghi. A comedy whereat all Florence smiles.
Strozzi. For this soul chose, not power, not wealth, but Right.

Above the reek of yonder pile he soars,
And, with the starry children of the sky,
Shines o'er our shame for ever!

Mazzinghi. Messer?
Strozzi. We too,
We had our choice, and prostituted Right
For Riches.—Jezebels, Iscarci, go!

Troop to your field of blood, you dogs of Jezreel!
Mazzinghi. Methinks, Monsignor, the old man hath the bile.

[To Strozzi] Nathless, my lord, to-morrow a thousand looms

With busy tongues shall sing aloud "Huzza!"
Deeming our work to-day the town's salvation,
And the Pope's writ the charter of our joy.

Strozzi. Lo, from the deep another voice shall sound!

Lo, on thy walls another writing gleam!
Mene! Mene! Thekel! Upharsin!
Finished is thy kingdom,—weighed in the balance,—
Weighed and found wanting,—given to the Medes and Persians!

Thou shalt explore alone, a lifeless gulf;
Ghosts of thy great shall haunt thee, and thy stones
Majestically mock a fallen pride;
Yea, as a king who buys ignoble peace,

Crouching, a slave, among ancestral vaults,
So shalt thou be, O Florence;—dead, thy Freedom,
Perished thy crafts; and if there yet endure
One voice, one seeing eye, one plastic brain,

The offspring of our honourable years,
Doomed to outlive the cataclysmal age,
Hardly his soul shall fash, hardly sing,
Save but 'mid pillared loneliness to mourn,

Crooning in stone the swan-song of our Fate!
Dawn, Day and Dusk and Night one vasty tomb:
Dawn that saith "Wake me not"; Day tired of toil;
Dusk, glad because of sleep; and Night—ah night!

When shalt thou rise, my Italy, my land?

Grateful is slumber; happiest he, God wot,
Who sleeps in stone while shame and woe endure!
Who feel, who see, once rich, are now most poor!

Mazzinghi. A gib old man, Monsignor! Who comes here?

A corpse to dam a torrent. By St. Anna!

We are saved from drowning in a dithyramb!

There is a pause. Then Lapo's lifeless body is brought in by soldiers. His dead hand grasps a bag of money, and his roystering comrade, Dolfo, denounces his avarice and disloyalty to his fellows, while his epitaph is a verdict on that Italy which has wavered and finally chosen the part of him and his:—

Strozzi [casting off his mantello of State and laying it on Lapo's body].
Such was he? Then I pray you, citizens,
That nations, passing by, may gaze and learn
Bury him regal in this robe of art,
And on his tomb inscribe these words: "Here lies
A master brain: plots filled it once, now worms;
A master hand: the gold falls from its grasp;
A craven breast: a sword has pierced it through;
A faithless heart: for this man sold his friends."

Sumptuous he lies: art serves him for a pall;
God rest his bones! His name is ITALY!"

Thus the tragedy is the tragedy of a city, a country, a people, and Savonarola triumphs in his ashes:—

And Conscience, groping darkly through this sphere,
Fed with all freshets from the fount of Light,
Shapes and incarnadines the undying Rose.

It is, perhaps, bootless to hope to see this fine tragedy on the stage, but the author hints that it could be curtailed for that purpose; and assuredly it offers to a great actor a great opportunity. Yet the style is, possibly, too charged with tense meanings; too strong in the "fundamental brainwork" which makes a few words do the business of many, to be interpreted by a careless race of actors. We should like to see the experiment tried with proper study, for assuredly Mr. Howard need fear no competition with the makers of belauded modern masterpieces destined for early oblivion.

The Life of Horace Binney. By Charles Chauncey Binney. (Lippincott)

HORACE BINNEY was born in 1780 and died in 1875. He believed that he could remember being roused from sleep to hear the watchman call "Past twelve o'clock and Cornwallis is taken," and he lived to hear and comment on the result of the Alabama arbitration. For some years before the middle of the last century he was probably the leading lawyer of the United States; he sat in the twenty-third Congress, "on the Anti-Jackson ticket," and for nearly the last half of his long life he was, by common consent, regarded as the first citizen of Philadelphia. An anecdote, not contained in the present work, but we believe authentic, shows the rank he held in the opinion of his fellow-citizens. When the news arrived of the historic fire of Chicago, a party of friends in Philadelphia fell to discussing the probable effects of a similar catastrophe upon their own city. Various imaginary pictures were drawn, till at last one of the company summed up the situation by saying: "The last Philadelphian would be seen sitting on the last marble step, contemplating the conflagration of the last solid shutter, and murmuring to himself, 'What would Horace Binney have said?'" Not even the most familiar features of Philadelphian domestic architecture were more inseparable from the idea of the city than the memory of its eminent citizen.

Binney's character, as judged from his own writing, upon which his grandson has, in drawing his picture, most wisely relied, seems to have fully justified the estimate formed of him by his neighbours. He was not only an able and resourceful advocate, but also a man of well-balanced and temperate judgment, decided in his views, yet conciliatory in his expression of them. From the first he was a convinced Federalist:—

"Fidelity, obedience, and submission to the constitution and laws of a State were (he held) required of its citizens; but allegiance, in the proper sense of the term, was due to the nation alone."

Holding this view, it was natural that

"his admiration for Hamilton dated from boyhood; by the time he reached manhood it had only strengthened; and it never, throughout his long life, suffered the slightest diminution."

In 1864 he wrote to Sir J. D. Coleridge:

"I think, and for many years have thought, that Hamilton was and remains the first statesman in our country, perhaps not surpassed anywhere.....of extraordinary maturity in very early life, of singular finish in his accomplishments for such a post either in war or peace, and as honest as Pericles.....What would I not have given to have had him among us before and during our great troubles!"

A few years before he had published an 'Inquiry into the Formation of Washington's Farewell Address,' with the view of settling Hamilton's share in the composition of that famous document. His final verdict is expressed in terms borrowed from the doctrine of the "tripartite" nature of man:—

"We might, though not with full and exact propriety, allot the soul to Washington, and the spirit to Hamilton. The elementary body is Washington's also; but Hamilton has developed and fashioned it, and he has symmetrically formed and arranged the members, to give combined and appropriate action to the whole."

For Jefferson, as might be expected, he had a cordial dislike. In writing of the Democratic leader he allows himself almost the only departures from the moderation of language which otherwise he observed—we do not say they were not justified in a patriotic American who had opportunities such as few had enjoyed (if that be the appropriate word) of watching the gradual falling-away from the high ideals set before the nation by the founders of the republic.

"Jefferson," he once wrote, "was the Devil in our Paradise; with his nature and French revolutionary training, he could not help being so." After the Federalist downfall no administration commanded Mr. Binney's thorough confidence, and the more any party or any administration was infected with the Jeffersonian heresy, the more he distrusted it. Though ready to concede that "God fulfils Himself in many ways," he believed thoroughly in "the old order" of Federalism, and would scarcely have admitted that that particular "good custom" could under any conceivable circumstance "corrupt the world."

His political philosophy is set forth in a letter to Mr. J. C. Hamilton, written during the last year of the war. It opens with a characteristic depreciation of any public reference to some military feat of a grandson. "Neither he nor any of his family belongs to the vaunting, puffing, blatant self-praisers with which our world is already wearied and sickened." It is too long to quote in full, but a few lines will show the writer's position:—

"That the people are the final cause and Constitutional origin of all power among us is true. I acknowledge no other, for either a republic or a monarchy.....But.....virtue, reason, love for mankind, which come from the eternal source of all power.....are to be regarded as the qualifying elements of man for the exercise of power over himself as well as over others; and therefore with me the mere Demos is as little of an idol as the sheep or the sheaf he feeds upon.....Your father.....saw, and I think I see, that there may be more republicanism in a monarchy than there sometimes is in a democracy, which may be only another name for demagogracy [sic], the worst government and policy upon earth, growing by what it feeds on till it breaks down its support."

A few years before he had written to another correspondent:—

"You never wrote a more incontestable truth than that generally democracy has nothing to do with liberty.....From the time the Democratic party attained power, which it has held continuously since, notwithstanding occasional losses of the Presidency, its aspiration has been for power.....It is not power in the government, nor in the law, nor wholly in the party; but it is power in the individuals who form the party; power to partake of the party strength, to seize on personal profits and advantages, to suppress or supersede those who are their rivals with the better claims of integrity, knowledge, and deference for the principles of liberty. For sixty years I have seen this accursed love of power debauching the mature and the young, until large portion of the anti-Democratic party has been more than half spoiled by it."

Nor are these remarks the aimless railings of a disappointed man; for Binney had, as has been said, achieved brilliant success in his profession, and had more than once refused high judicial office. He was, in truth, a Whig; not in the sense of the term as employed to designate a party in the United States some half a century ago—of them he speaks his mind very frankly—but an aristocratic, high-minded Whig of the eighteenth century, tempered by a positive dread (such as is not usually attributed to the Whigs of those days) of the effect produced on a party by the actual tenure of office. "My fixed faith," he writes,

"after forty years' observation, is that the most a pure and wise party can do for the country is to become a check and a counterpoise; and that if it must also have office and direct rule, it must part with half its virtue to obtain them."

A somewhat dangerous doctrine, in that, while savouring of self-denial, it has not uncommonly been made the cloak for self-indulgence, though the writer was not himself one of those who "rifutano lo comune incarco."

In 1836 Mr. Binney paid his one visit to Europe. He had good introductions, and met various distinguished people. On the King's Accession Day he was one of the guests at the Duke of Wellington's dinner table, with the Prince of Orange, Prince Galitzin, the Earl of Aberdeen, and other great folks. Some of his impressions, which we must abstain from quoting, are noticeable. He was interested, and perhaps a little amused, to find the favour with which Jackson and Van Buren were regarded in the Tory circles of Europe, while

"the Opposition must be content to pass with Europeans generally as the same sort of faction which exists in all countries and endeavours to disturb the regular course of government."

His delight in English scenery, English churches, English monuments, was prettily expressed in the journal of his tour:—

"I am compelled to say that 'La belle France' is an expression that implies the admiration of the children rather than the beauty of the mother. I did not think her half so handsome as my mother, and she was no touch at all to my grandmother, who, by means of a fine taste in dress, looks something handsomer than her daughter."

We have said little of Mr. Binney's legal career, the chief events in which are narrated with full *connaissance de cause* by his biographer, himself a lawyer of considerable experience, both in the United States Courts and in those of his own State; still

less of his comments on the subject which probably even now interests English people more than anything else in American history, the Civil War. For these, and for many other matters of interest, readers must go to the book itself. They will not be unrewarded; for not only does it present a type of character which, in these days of bosses and trusts, the average newspaper reader does not readily associate with America, and which is none too common on this side the Atlantic, but also it furnishes a clue to the complexities, as they sometimes appear, of United States politics during the greater part of the Republic's existence, such as no formal history can readily supply. It is, in short, a "document"; and if, like all documents, it presents the case from the standpoint of one school of thought, and that the one which hitherto, it may be feared, has least frequently (though with notable exceptions) made itself felt in the conduct of human affairs, this very fact renders its presentations of the contending forces all the clearer.

There is an adequate index, and the book is embellished with three well-executed portraits, in two of which the English reader will recognize a certain likeness to Stratford Canning. It would be interesting to know if the two ever met during the four years of Canning's residence as British Minister at Washington.

NEW NOVELS.

My Friend Prospero. By Henry Harland. (Lane.)

THE dainty gaiety of Mr. Harland's imagination suffuses even his titles, so that they come to one almost like a gentle caress, or at least a friendly pat on the back. What should you look for in a novel that styles itself 'My Friend Prospero' save the elements and constituents proper to Mr. Harland's talents? It conjures up a vision of an enchanted island, the home of elf and fairy and princess; but the vision is, perhaps, too extravagant for the reality, if anything be too extravagantly romantic for Mr. Harland. At any rate, the island fades, and elf and fairy vanish, leaving but a pleasant hill-side valley in sunny Italy, a real princess, it is true, and certainly a fairy godmother, if not an actual fairy with wings. Lady Blanchemain's high-swung barouche may possibly be her wings. Mr. Harland must despise plots, since he habitually makes use of the one which concerns the love of man and maiden in Arcady. For this is Arcady again, this Sant' Alessina up the beautiful Val Rappio, and no one expects to find real human beings in Arcady. Princesses and amiable poets may live there certainly, and even amiable and good-looking strangers who are not poets may wander astray there, provided they are peers or heirs to peers, as Mr. Harland's hero John was—even an American intruder—but that may be excused as he is a millionaire, is descended from Alfred the Great, and a baronet. But he makes a brief stay after all, as he is on his way to hurry into the Church in Rome. There seems a pretty waste of romantic material here. The story is only protracted over three hundred pages, which is the orthodox length of the six-shilling novel, by allowing the young man to suppose the lady is a

miller's daughter, and the young lady to suppose the man is a cobbler. When princess and peer apparent are discovered to each other in their fulness of rank, the air clears and the romance ends prettily enough. But one wonders how Mr. Harland will manage his next version of the story.

The Mark. By Aquila Kempster. (Hutchinson & Co.)

MR. KIPLING and other writers have shown us that when a young man of Western birth and upbringing allows himself to be really carried away by the fascination of the East, one of the outcomes is apt to be the production of highly interesting fiction. The globe-trotter has no possibilities in this direction; he never sees far enough into the East. The Anglo-Indian official is not much given to abandon of any sort; he knows too much of one rather sordid aspect of the East, and is necessarily too well hedged in by traditions, unwritten and written laws, and prejudices of the West. The author of this story certainly does not write as a globetrotter or as an official, and he tells a very interesting story of English and native life in Bombay, and tells it well. He makes much use of such difficult and fascinating subjects as telepathy, mesmeric suggestion, and other matters, only the barest fringes of which are within our comprehension as yet. But he handles these things with great deftness, and makes them the more convincing by using a clever young doctor and nerve specialist as his *deus ex machina*. Thus we get a flavour of scientific impartiality and exact observation about the wonder-working that makes it all seem real. And indeed the man who is really seized by the glamour of the East can make many strange things real, for he actually finds reality in many things of surpassing strangeness:—

"He drove slowly through the bazaar, drinking in the busy bustling life with its endless motley of race and colour.....Hindus, Mussulmans, fierce, hairy Baluchs, negroes, and Chinese, cheek by jowl with lordly Rajputs, big Afghans from the North, Jews, Lascars, Fakirs, and Sahibs, and beggars—beggars innumerable, sitting in the dust, squatting in every shady nook, and rocking themselves drowsily to and fro to their everlasting monotone of 'Dhurrum—Dhurrum'.....All this keen, pungent life was the very breath of Dr. Nicholas's nostrils, as it has come to be that of other men than he. It was so curiously suggestive. Of what? Ah, that's where the charm lies, and if you are capable of much analysis, the charm has vanished."

That also is a sad truth known to many. Our Western cities are like an open book:—

"But in the East the veil still hangs and is guarded with jealous care. You may draw nigh to it; see curious shadows passing and repassing, perhaps coyly beckoning; catch a soothing, wistful, melody running like a golden thread between the drums and tom-toms, and the screaming of the viols, and perchance, if you are young and strong, and fearless—that is to say if the gods love you and are kind—you may lift a tiny corner of the veil, and catch the pulse and shimmer of things ineffable. And after that, you will never see the squalor and the dirt."

In just this way have the gods been kind to the author of this vivid story of Eastern

life, and he has sought to pass their revelation on to English readers—and sought with marked success. If, later, he could give us a more serious study of the life he depicts with such colour and success, relying solely upon life's ordinary events, and seeking no supernatural aids, the result should be a real achievement in fiction. The present book is a very interesting performance and a generous promise.

Four Red Roses. By Sarah Tytler. (Long.)

A PLEASANT optimism pervades this brightly written chronicle of the adventures befalling four country-bred damsels, who, under the pressure of sudden poverty, decide on seeking their fortunes in London, and there find rest, each one of them, in the house of an eligible husband. The marvellous speed with which this desirable consummation, in spite of various grave obstacles, is attained, taxes our powers of belief rather severely; but the author has never laid claim to the remorseless realism of a George Gissing, and after all, even in real life, "happy endings," or what may pass as such, are not entirely unknown.

Love's Ghost and "Le Glaive." By Edith Escombe. (Duckworth & Co.)

THERE is no ethical reason why the cover of a work of fiction should be less truthful than the title-page, which in the book before us discloses two stories. Each embodies a matrimonial problem of which the solution propounded by the author does not seem sound in either case, being possibly in too high a dimension for our philistine intelligence. Any respectably moral person between whom and an old love has been raised the barrier of a marriage tie will avoid the society of the object of the old love, unless well assured that all amatory feelings are absolutely extinct on both sides; and the same, *mutatis mutandis*, must be said of a wife who finds a male acquaintance becoming inordinately interesting. The characters in this volume which are meant especially to attract our sympathies are rendered repulsive, either by inexcusable immorality or by hysterical irresponsibility.

Delphine. By Curtis Yorke. (Long.)

THE Delphine of this story is, at first especially, an exasperating, charming sprite rather than a heroine of human sort. She gives her friends and admirers and a few other less well-disposed persons a good many anxious, as well as amusing, quarters of hours. The reader generally enjoys her, in spite of her preposterous ways and her broken English, which is neither clever nor successful. The little girl manages to keep everything and every one alive in a dull corner of England with true French vivacity, and even *malice*, in the Gallic sense of that word. The interest slackens a little when, chastened by loss and misfortune (of the well-known three-volume kind), the youthful creature is found alone, on very short commons indeed, in the conventional London lodging. There she discovers her soul, and at length yields to the persuasions of the "lover true," who seeks her out in her poverty and humiliation.

RUSSIAN BOOKS.

The Doukhobors: their History in Russia, their Migration to Canada. By Joseph Elkinton. (Philadelphia, Ferris & Leach.)—It has been said, with a good deal of truth, by M. Anatole Leroy-Beaulieu that the Russian, although he endures despotic government with supreme patience, always goes his own way in religious matters. What he thinks the true faith he will maintain unto the end, frequently amidst the most cruel persecutions. Hence the great number of religious sects in the country. The "Raskolniki"—or Dissenters, as we should say—amount to about ten millions, according to a very interesting article which appeared a few years ago in the magazine *Drevniaia i Novaia Rossia (Old and New Russia)*. There are many accounts of these sectarians to be found in histories and literary journals published in Russia, but the Western reader will find the fullest information in the third volume of 'L'Empire des Tsars et les Russes' by M. Leroy-Beaulieu, which is devoted entirely to the religious question in Russia. Some terrible forms of fanaticism have developed themselves, e.g., the sectaries who burnt themselves to death, and have been described by Sapozhnikov in his 'Samosozhenie v russkom Raskol' ('Self-burning of Russian Dissenters'), which deals with the period from the second half of the seventeenth century to the end of the eighteenth. There are also curious accounts in Yesipov's 'People of the Olden Time' ('Liudi Starago Vieka'). But the sectaries with whom we have to deal on the present occasion are of a more gentle temperament. They are noted for their kindness to their fellow-creatures and to animals; for their unselfishness, and their dislike of war. They have thus much in common with the Quakers, and it is very proper that Mr. Elkinton, himself a Quaker, should write about them. One of the chief points in which these kind-hearted enthusiasts came into collision with the Russian Government was their refusal to undergo military service. They deliberately burnt all the weapons in their possession. Those familiar with the life of Peter the Great will remember that when he was in England he repeatedly went to the Quaker place of worship in London, and seems to have had a liking for them. He put, however, the question to them, How could they be of any service to their country if they would not take up arms in its defence? Mr. Elkinton, who was present on the occasion, has described with true eloquence the scene of the arrival in Canada of the exiles in 1898 on board the Huron to the number of 2,073 pilgrims (p. 188). To the shouts of welcome from the Americans they sang a pathetic hymn in Russian, which was interpreted by Prince Hilkov, formerly a Russian officer, but one who has quitted the military profession from disgust. He would have no more to do with the taking of human life. It was thus that the Doukhobors came, like the pilgrims, to the Bermudas of Marvell's beautiful poem:

So sang they in the English boat
A cheerful and a holy note.

They have now been settled in Manitoba and Saskatchewan, and appear to be in a prosperous condition. It will be remembered that about a year ago a strange fanaticism seized some of the colonists, and the men abandoned their homes for a kind of religious pilgrimage, and also turned their horses and cattle loose. With some effort the fugitives were brought back, and the animals were recaptured. There has been lately a recrudescence of this fanaticism. We are willing, however, to take the opinion of their excellent friend Mr. Elkinton, who considers that they will gradually sober down and give up this foolish conduct. They have undergone such vicissitudes that if we take into consideration the new forms of life presented to them, we cannot

wonder that they are somewhat unhinged. They are, however, in disagreement with the Canadian Government on two vital points: (1) They do not like holding any property in severalty; and in their expostulations with the Canadian authorities they say they cannot conceive how a man can claim as private property any portion of the earth, which God gave to all. (2) They refuse to allow any official registration of themselves, their wives and children. Perhaps in time these difficulties may be tided over. No doubt the first opinion has been ingrafted in them by the Russian *mir*. The book is copiously illustrated with photographs of Doukhobors; and a very honest, simple folk they seem to be. Our sympathies are at once with them; there must always be something attractive in people who are willing to undergo so much for the sake of their convictions. The latter part of the volume is occupied with a short sketch of Russian sects. Not much can be said of the early history of the Doukhobors. We take it that their sect developed rather late. There is no reason to think that the visit of two Quakers to Russia in 1818—Allen and Grellet—had any influence. We cannot, by the way, make out the name of the Minister, General Djunkolesky. We can only say that it is an impossible form in Russian as it stands. Robert Pinkerton, the English missionary who visited Russia in the earlier part of the nineteenth century, and has left an interesting account of the country, distributed some Bibles among them.

The short historical sketch given at the end of the book is, on the whole, fair. We take Nicholas I. to have been a very shrewd and capable man, but his ambition overreached itself. The document which Alexander II. had just signed before his murder, giving Russia the rudiments of a constitution, meets with full notice. The character of that unfortunate monarch is sketched very favourably, and deservedly so. Russia has yet to learn a more complete lesson of toleration, and let us remember that we ourselves have not learnt it so very long. In the memory of men living Jews were first admitted to many civil rights, and religious tests were abolished at the universities.

We close the book, hoping that it will create an interest in the Doukhobors in this country; the more so as an English Quaker, the late worthy John Bellows, of Gloucester, was one of the prime movers in the emigration of these virtuous enthusiasts to Canada. Wherever Mr. Elkinton sketches individual characters he makes us take a direct interest in them. Thus, how touching are his descriptions of the good old "grandmother" Verigin and the patriarch Ivan Mahortov! The latter has some strange stories to tell of his campaigns against the English in the Crimea; how the Russian and English common soldiers frequently fraternized; and one would say to the other, "Don't be afraid, we won't harm you; it is only Victoria and Nicholas who are guilty in this business" (p. 61). We must remember that a Russian generally speaks in this way of his emperor, using his Christian name with a patronymic only. Thus Nikolai Alexandrovich would be the ordinary appellation of the present emperor. The story of the supposed enemies fraternizing may be paralleled by another in Borrow's 'Bible in Spain.' In one of the Peninsular battles a gipsy in the French ranks and another in the Spanish found each other out, and contrived to abstain from inflicting injuries one on the other. Mahortov told Mr. Elkinton that he had always served in arms under a silent protest, having a conviction that all war was wrong; he never aimed directly at the enemy. There is something gospel-like in this conduct; but what will our military heroes say? There are some very just remarks on this subject in 'Tolstoy and

his Problems,' by Mr. Aylmer Maude, reviewed some time ago in these columns.

The Black Monk, and other Stories. By Anton Tchekhoff. Translated from the Russian by R. E. C. Long. (Duckworth & Co.)—We are glad that Mr. Long has produced these translations of some short tales and sketches. The author of them began to be popular in England a little time ago, but was soon eclipsed, as far as this country is concerned, by Gorki. He does not deal with misery so entirely as Gorki, but all his tales are pathetic. The best known in this volume is probably 'Ward No. 6.' 'Rothschild's Fiddle,' 'A Father,' and 'Sleepyhead' give sad pictures of Russian domestic life; they exhibit the brutal husband and the selfish father with exaggerated ideas of his *patria potestas* while he is inflicting misery upon his family all round. He reminds us of the drunken father of the poet Nikitin, who tormented his son on his deathbed by repeatedly asking him what he was going to leave him. The story of the stupid nurse who kills the child she is supposed to take care of is terribly realistic. 'At the Manor' enables the author to laugh at some of the aristocratic prejudices of his countrymen. Besides the bold sketches in which he outlines character, he shows great skill in his descriptions of nature, as in the night drive in his 'Two Tragedies': "After that they drove through intense darkness. There was a smell of mushroom dampness and a lisping of trees." Here and there we have a characteristic touch; thus, Rashevitch (p. 200) gazes sadly "at his long, veined, old man's legs," reminding us of Coppée's "jambe horrible de vieillard" ('Poèmes et Récits'). Mr. Long has performed his work well. He evidently is a good Russian scholar. Sometimes we think matters might have been made clearer for readers unfamiliar with Russia by a few notes. Thus *feldsher*, the Russian for district surgeon, occurs three times unexplained. Who would know the meaning of an *acathistus*, or even *vint*? Something, too, might have been said of Pirogov, who, by a misprint, is called "Pigorof," especially as his name is known to English anatomists who employ his method. The author of this book is in the prime of life, having been born in 1860, and much more work may be expected from him.

La Pensée Russe Contemporaine. By Ivan Strannik. (Paris, Armand Colin.)—As typical exponents of modern Russian thought, Ivan Strannik, or the Pilgrim (to translate the *nom de guerre* of the hidden author), chooses Tchekhoff, Gorki, Korolenko, and Tolstoy. The book concludes with a slight sketch of some of the leading sects in Russia, so fertile in sects, and especially of the Doukhobors. Our author shows how the peasantry of Russia were a mystery till they were revealed by the emancipation of the serfs in the early sixties. Since that time a large portion of Russian literature has been devoted to them. Tolstoy, Gorki, and Tchekhoff are well known in this country, and many of their writings have been translated. Gorki burst upon the world like a revelation, and at once attained a great popularity. He investigated even a lower stratum of the population than Tchekhoff; he dealt with the outcasts, the men and women whom Burns described so genially in his 'Jolly Beggars.' The pictures drawn by the Russian novelist are pessimistic and depressing. Gorki has not the belief in the possibility of the improvement of the peasant which Tchekhoff wishes one to feel. He looks upon him as listless and subject to no influences which can draw him out of his vagabondism. Unfortunately, materialism is dominant throughout the world, and perhaps the over-cultured West has no great ideals to point to. The pictures which Gorki draws of his vagabonds, lost to moral

sense, on the whole, but occasionally waking to a higher natural impulse, such as the love of wife or child, remind us of Bret Harte's accounts of the Californian miners. Oaths and murder are rife everywhere, but sometimes the ruffian is made tender by the cry of an infant. Korolenko, who is not so well known as the others, has some good pictures of life in Siberia. The religious opinions of Tolstoy are discussed at considerable length, and the various sects in Russia. But the great book on these sectarians is, as we have previously indicated, that of M. Leroy-Beaulieu. He speaks more favourably of the Russian parish priest than some have done. Of course his social position is a very humble one; but, after all, he is the poor man's friend, and is often like the "soggarth aroon" of the Irish ballad, his help in his sufferings. Many of the sects in Russia are, no doubt, grotesque.

A curious part of the book presents Korolenko's account of the antipathy felt by the peasants to the astronomers when they went to Siberia to observe the transit of Venus. We must remember that the rebel Pugachev, a peasant, in the reign of Catherine, hanged an astronomer on very high gallows, in derision, that he might be nearer the heavens to conduct his observations. Ivan Strannik dwells with truth upon the mysticism so eminently characteristic of the Slavonic mind. We are much interested in the account of the Doukhobors, of whom we have just spoken. Our author says that some have gone to South America to get greater liberty, and, strangest thing of all, others have sent a petition to the Sultan of Turkey, in hopes to find a shelter in his dominions.

CLASSICAL BOOKS.

PROF. POSTGATE'S *Selections from Tibullus and Others* (Macmillan) is a good specimen of thorough and cautious scholarship combined with correct literary feeling. The poems here printed are admirably annotated and well illustrated; but though this is professedly only a slight sketch, the second chapter of the introduction contains somewhat important and, if we mistake not, original matter. In chap. i. we have the character of Tibullus represented to us as an attractive one: "A simple, gentle, affectionate nature, singularly free from egotism and personal vanity," with a leaning to the delights of the quiet and shady country. In estimating the characteristics of his poetry our editor advances surely to what we believe must be the inevitable conclusion. While inferior to Propertius in imagination, and lacking his fancy and humour, Tibullus, *tersus atque elegans*, pours out his verse in an unruffled limpid flow, if with some monotony, without turgidity, without obscurity. Ovid's description of Accius, *Quamvis ingenio non valet, arte valet*, might aptly be applied to Tibullus, whose merit is neither creative force nor art of words. Prof. Postgate happily phrases the value and charm of Tibullus's elegiacs as their "domestic" quality. His love for simple country life and country religion stamps him in this respect at least as a *Maio alter*. On the other hand, he has some irritating tricks of style, frequent examples of a mechanical repetition of words, an insistent displacement of *que*, an unintelligent use of *nam*. The fascination for Tibullus of the third trochaic cæsura, noticed by our editor, may be traceable to the influence of the Virgilian hexameter.

Chap. ii., a skilful piece of literary reconstruction, gives us the *entrée* to the literary circle in which Tibullus was a principal figure. To the various poems which go to make up the so-called third book of his, a German historian has recently given the name of the Messalla collection. The

division of this book into two, which obtains among most modern editors, is erroneous. Prof. Postgate argues strongly for a six-fold arrangement: 'Poems by Lygdamus,' 'The Panegyric of Messalla' (hexameters), 'The Garland of Sulpicia,' as he calls it, 'Sulpicia's Little Letters,' a poem attributed to Tibullus, and an epigram. None of these can be by Tibullus. We have not space here to follow our editor's arguments, but what he seeks to establish is, first, that, apart from the poems of Lygdamus, the rest have a common bond in Messalla. 'A panegyric on himself is followed by poems written for or by his kinswoman, and then follows a poem either written or professing to be written by the most distinguished poet of his circle.' And, second, who is Lygdamus, and why do his poems precede the others, though not apparently connected with them? With all his feeling for the poetry of others and his ear for metre, Lygdamus was a poor poet and poor Latinist, and his peculiarities of diction seem to indicate for him a foreign origin. However, a contemporary of no meaner repute than Ovid himself did not disdain to borrow—certainly to improve—several couplets from the collection of poems edited by Lygdamus between B.C. 15 and B.C. 2. Our editor's conclusion as to the genesis of the Messalla collection is best given in his own words:—

"Not very long after the death of Tibullus, a freedman called Lygdamus, who had some connexion with the Messalla family and whose own poetical activity suggested him as a proper person to be editor, was authorized to publish a number of poems which concerned the statesman himself or members of his family. These pieces he arranged on the plan already set forth, and prefixed to the small volume a few poetical compositions of his own."

From this it appears we may discard the fanciful suggestion that Lygdamus was a young relative of Tibullus, who used a Greek adaptation of the gentile name Albius (*λιγδαμος*—white marble); and we must revise our ideas about the presence in his work of reminiscences of Ovid.

The Life of the Ancient Greeks. ("Twentieth Century Text-Books": Classical Section.) By C. B. Gulick. (Appleton & Co.)—The best method of annotation is still a vexed question among editors and teachers of classics. With too few notes a text may be difficult and wearisome, with too many it may lose its continuity and its inspiration. Some help the student undoubtedly needs in regard both to the matter and to the manner of the authors on whom he is at work; and there is much to be said for the collection of information connected with subject-matter into a series of volumes such as this one.

The arrangement of the subject does credit to the desire of the author to assist more than one class of readers. In his twenty-one chapters the main aspects of Greek life, public and private, are concisely and comprehensively described; and as the Greek terms are for the most part given in parentheses, the reader who knows little or nothing of the language is not at a hopeless disadvantage in seeking an answer to his inquiry, "Who were the Greeks after all, and how did they live?"

But it must not be supposed that the book lacks value for the Greek scholar. In one of the supplements is to be found a careful list of references to Xenophon's 'Anabasis' arranged twice over: first, according to the books of Xenophon, and secondly, according to the pages of the present work. Further, the bibliography of the subject is most conveniently ordered; a general list of the principal authorities is followed by a special list for each chapter. The illustrations, which number over 250, are well chosen, well printed, and well indexed; the paper is of that glossy kind which pleases the eye, but provokes the critic at first smell, *naso suspendere adunco*.

M. Tulli Ciceronis Rhetorica. Recognovit A. S. Wilkins. Tomus II. (Oxford, Clarendon Press.)—The new volume of Cicero's rhetorical writings, edited by Prof. Wilkins for the Oxford series of "Classical Texts," deserves the same commendation which we were able to bestow on its predecessor. It comprises the 'Brutus,' 'Orator,' 'De Optimo Genere Oratorum,' 'Partitiones Oratoriae,' and 'Topica.' The treatment of the evidence for the text is able and sound, and any competent critic must discern in it the hand of a scholar familiar with all the necessary material, and well qualified to exercise judgment upon it. The resultant text perhaps approximates as nearly to the author's autograph as a moderately conservative estimate of the value of the MSS. will permit. That there are many things here presented to us (as in other texts) which have not come from Cicero's pen is probable in a high degree, as regards the substance of some passages, and as regards the form of others. To take examples of the first kind, it is hardly conceivable that Cicero described Athens as having been "enlivened" by the oratory of Pericles (*hilaratice*, 'Brutus,' § 44), or the oratorical style of Lysias as "full of colour to the highest degree" (*quo nihil potest esse pictius*, *ib.*, § 293), or the same orator as "having fulfilled all the duties of a citizen at Athens" (*ib.*, § 63). On the side of language not a few instances might be mentioned of expressions on which, regard being paid to the general custom of the author and of his time, suspicion must rest. But this edition presents, perhaps, fewer examples of the kind than most others. As is the case with some other volumes of the "Oxford Classical Series," it would have been an improvement if the limits assigned to the critical notes had been somewhat enlarged, so that more emendations proposed by scholars of eminence could have been quoted. By this means all points at which suspicion of the text may fairly be entertained might have been indicated to the reader.

The lost codex of Lodi, of course, plays a great part in the constitution of the text of the 'Brutus' and the 'Orator.' In the case of the former, it is without a rival; in that of the latter, it partly competes with the codex of Avranches. The history of the traditions represented by these two authorities is notoriously hard to make out. Prof. Wilkins has used the evidence with discernment, favouring perhaps a little too much the "Laudensis," which appears to have been deliberately corrected oftener than the "Abrincensis." Of matters which seem questionable we will quote a few, scattered over the volume. In the 'Brutus,' § 123, Prof. Wilkins writes *et ego [inquam]: intellego, Brute, quem dicas*, no doubt because *ego inquam* is not of Ciceronian usage; but if *inquam* be made parenthetical and *ego* regarded as subject of *intellego*, the text is in order. The substitution of *et vero* for *at vero* (*ib.*, § 80, with Lambinus) seems not merely unnecessary, but questionable Latin. *Ibid.*, § 140: *illa quo proprie laus oratoris est*; here (after Lambinus) *proprie* is changed to *propria*, but may be defended by parallels, such as 'Ad Fam.' 9, 15, 'Pro Flacco,' § 5, 'Philipp.,' 2, § 18. *Ibid.*, § 157: *Hic, Atticus: Dixeram, inquit, a principio de re publica ut sileremus*; here the dependence of the *ut*-clause on *dixeram* is hardly possible, and some words such as *nos eo animo venisse* may have disappeared after *re publica*. In 'Orator,' § 59, *brachii* for *brachi* does not accord with the editor's general practice in orthography, and *ibid.*, § 79, *ac* should scarcely be introduced by conjecture before a guttural. In 'Part. Or.,' § 17, *haut propria* should apparently be read for *aut propria*, which makes no sense; and *ibid.*, § 23, *nec aqua* seems to be erroneous for *ne aqua quidem*. In

the same work, §§ 125-7, there are things which are unintelligible in this, as in other texts; also in 'Topica,' § 44, and elsewhere.

Misprints and small oversights have been carefully avoided as a rule; we have only noticed the following. 'Brutus,' § 66 (note), "efficit" for *officit*; *ib.*, § 23, for "fuerit Madvig, fuit L," read "fuit Madvig, fuerit L"; *ib.*, § 107 (note), "Tallemand" for Lallemand; *ib.*, § 110, the reading *at uterque est* belongs to Ernesti, not to Martha; *ib.*, § 131, for "Sanctis" read *Saelio*; *ib.*, § 213, *atque innatam* should be given to *Cujacius*, not to Schütz; *ib.*, § 233, "locos" (in text) should be *locus*; *ib.*, § 298, "nam in hoc" should be *nec in hoc*. In 'Orator,' § 118, "officis" for *officio*; *ib.*, § 223, "non" for *nos*; *ib.*, § 237, "indicum" (in text) for *iudicium*.

ENGLISH CLASSICS IN GERMAN.

Shakespeare's Sonnette. Übersetzt von Max J. Wolff. (Berlin, Behr.)—Shakspeare's Sonnets have been pretty frequently translated into German, and a new rendering of them must therefore reach a fairly high standard of excellence to justify its existence. Herr Wolff sets forth in a preface the claims he wishes to make for his work; he has endeavoured to unite, so far as is possible, the accuracy of Gildemeister's version—to which, by the way, we think he hardly does justice—and the spirit of Bodenstedt's, and he discourses at some length on the method which he has followed. "Es war meine Absicht," he says, "deutsche Gedichte zu schreiben und zwar Gedichte die der moderne Leser als Gedichte empfindet. Dazu war es nötig den Ausdruck des Originals so weit zu vereinfachen als ohne direkte Abweichungen möglich war. Alle die witzigen Antithesen, Wortspiele, An- und Gleichklänge die den Angehörigen des 16ten Jahrhunderts als der Gipfel des Poetischen erschienen, habe ich getilgt, so weit sie nicht durch den dichterischen Gehalt selbst geboten schienen." It is, of course, difficult for the English reader to judge these translations merely as German poems; for our own part, if we had to express an opinion, we should say that they are good enough, but nothing out of the common. But surely the method of translation is open to criticism. It altogether destroys much that is distinctive in the original, and it weakens the force of much more. We do not feel that the German adequately represents the English; the magic of Shakspeare is gone, and in its place we merely have more or less pleasant and polished verse. We may illustrate this by quoting a few lines, sufficiently typical of Herr Wolff's rendering, from the sixty-fifth Sonnet:—

Wenn Erz und Stein dem Todeswerk der Zeit,
Das Land und selbst das weite Meer erliegt,
Wie trotzte Schönheit der Vergänglichkeit
Die leise sich wie eine Blume wiegt?
Wie hätte in der Tage Sturm und Wettern
Der süsse Hauch des Sommers wohl Bestand?

That is by no means without merit, but one sees at once how thin and subdued it is compared with the passion and intensity of the original—with the "sad mortality o'erways its power," and all the other marvellous phrases. We may add that there are a number of cases in which the meaning of the English is not given with sufficient strictness. "Verachtet schon wenn eben erst begehr," for example, is not a true rendering of "Enjoy'd no sooner but despised straight," and spoils the sense of the passage.

John Ruskin: Moderne Maler. Bd. I.-II. Im Auszug übersetzt und zusammengefasst von Charlotte Broicher. (Leipsic, Diederichs; London, Williams & Norgate.)—John Ruskin und sein Werk. Puritaner, Künstler, Kritiker: Essays. Erste Reihe. Von Charlotte Broicher. (Same publishers.)—Ruskin is certainly beginning to make way in Germany. The last few

years have seen numerous translations from his works, and the value and suggestiveness of his aesthetic teaching have now gained wide recognition. The present version of 'Modern Painters' forms part of a meritorious edition of his chief works which has been appearing for the last year or two, and the volume of essays is meant to serve as an introduction to the study of these. Of the translation we need only say that it is carefully done and reads well, but is not, and does not pretend to be, complete, for much has been condensed and much omitted as of small importance for German readers. Perhaps there is sufficient excuse for this procedure in the case of these particular volumes, and as the suppressions have been made with judgment, and a sensible commentary is provided throughout the book, the result is on the whole satisfactory.

Of much greater interest to English readers are the essays, which deal with Ruskin's personality, and are partly biographical and partly critical; they give a pleasant and sympathetic account of his early life, and bring out the main points of his aesthetic and moral teaching successfully. The first few chapters, which are occupied with his childhood and university life, naturally draw very largely on the delightful pages of 'Præteritis'; indeed, illustrative quotations from the works generally form a considerable portion of the volume. We may single out the chapter entitled 'Liebe und Leidenschaft' for special praise; it handles with much insight a difficult subject, about which misconceptions are common. Occasionally Frau Broicher displays rather unhappily the German mania for minute analysis, as when she endeavours to get at the secret of the charm of Ruskin's prose by an elaborate examination of vowel-schemes, assonances, alliteration, and so on; but such vagaries do not occur often. Altogether her book shows wide culture, sympathy, and industry, even if it is not remarkably brilliant or original, and one can read it without great enthusiasm, indeed, but with much satisfaction in its sound qualities. A second series of essays is promised, dealing with Ruskin's later life, and his work as a social reformer. We may note that, though the volume is laudably free from misprints, Lockhart's name is misspelt on several occasions.

OUR LIBRARY TABLE.

THE fame of James Outram as soldier, administrator, and sportsman is well known. There are among us still those who can recall his great success in taming and enlisting the confidence of the wild Bhil tribes, gained partly by kind and judicious treatment, but cemented by outdaring in the jungle their most courageous hunters. Moreover, in 1880, seventeen years after Outram's death, his biography in two volumes was written by Sir Frederic Goldsmid, consequently the appearance now of *The Bayard of India: a Life of General Sir James Outram, Bart., G.C.B. &c.*, by Capt. Lionel J. Trotter (Blackwood & Sons), is unexpected, though welcome. The author, whose excellent lives of Hodson and John Nicholson have attracted attention, explains that he has tried to compress his story within moderate compass, but claims that his volume is

"something more than a mere abridgment of Sir Frederic Goldsmid's valuable work. Through the unfailing kindness of Sir Francis Outram, I have been enabled to extract some interesting details from the mass of documents which passed through Sir Frederic's hands. Some further information has been derived from sources which will be found duly acknowledged in the footnotes or the text of the present volume."

The claim may be allowed, abridgment and quotation being judicious and well selected; but if borrowed matter were eliminated, how much would remain? Quotations and sources are honestly acknowledged, a course which

is by no means always followed by compilers. Capt. Trotter's volume is, in fact, a favourable specimen of its class. As an account of Outram's services it seems sufficient, and if the author is a little blind to the weak side of his hero's character, may not that be excused to the love of a biographer? The volume is in all respects agreeable to read: it is not too heavy, and the type is distinct; misprints or errors are few, and may in cases be Outram's, and not the author's. There is a sufficient index.

TWELVE Real Conversations Mr. William Archer has had with eminent persons, whose photographs are all reproduced, have been republished as a book. An imaginary conversation with a "Courteous Reader" is prefixed, explaining that these records are not interviews, but an actual exchange of ideas between two persons equally interested in the subject discussed. They were good journalism, and doubtless Mr. Archer knows the value to the popular mind of the facts that Mr. Pinero keeps a dog, and Mr. Gilbert a ring-tailed lemur, while Mr. Alexander likes golf and Mr. George Moore a low ceiling. Such personalia hardly seem to deserve the permanency of book form any more than Mr. Phillips's doubts about the performance of 'Paolo and Francesca,' and other matters which were done with a while ago.

Real conversations, like the actual words, even of good speakers, do not make good reading. Further, on cause mieux quand on ne dit pas, *Causons*, and Mr. Archer's interrogative gifts remind us somewhat of the questions in Mrs. Markham's juvenile history, which were always tediously to the point. His solid merits and endowments constitute a safeguard in letters, but his lightness is not (may we say it?) one of our conspicuous delights. He has not in fact, to our thinking, special aptitude for the difficult and charming art of dialogue, which is, so to speak, not photography, but portrait-painting.

This said, we may add that there is, besides some obsolete matter, a good deal of interest in the book. The veteran Prof. Masson exclaims, with unabated optimism:—

"Think what wonderful matter there is in our daily papers! I have not the least doubt that there appears every day, in anonymous leading articles, writing superior not in tone but in actual literary faculty, to the Letters of Junius."

Somehow we have missed these brilliant articles, or we overrate Junius. Lucas Malet thinks that a book, "really a work of art, must be written three times over in three different forms," and says excellently of Mr. Hardy:—

"Is not his exquisite eye for nature an integral part of his genius? It is more than an 'eye' for nature, it is an instinctive, intimate sympathy, like that of some sylvan creature of the old mythology."

Mr. Pinero discusses German and English acting; Mr. Moore finds (on the eve of his Irish crusade) the moral atmosphere of London unbearable; and Mr. Heinemann, who publishes this book, talks of the book trade in general, describing the sixpenny edition as "simply the publishers' measure of self-defence against the cheap magazine," and thinks that reviewing is improving in quality and decaying in influence, which seems a pity.

We have received together Debrett's *House of Commons and the Judicial Bench*, published by Messrs. Dean & Son, and *Dod's Parliamentary Companion*, published by Messrs. Whitaker & Co., of which the former is the usual table-book of the House of Commons, and the latter the handy reference volume which is carried about by those who desire more than the mere list which "Vacher" gives. In each we found a few errors last year, but all these are now corrected. We think that in chronicling the succession to the Abinger peerage of Capt. Shelley-Scarlett the

Shelley Place at Boscombe, Bournemouth, has been omitted, and should have been retained in *Dod* and some other new books of reference.

We have also before us *Kelly's Handbook to the Titled, Landed, and Official Classes for 1904* (Kelly's Directories). We found a few errors last year, and as they have not been corrected we note them. For instance, the address of Sir George Birdwood is omitted. The address of Col. Alan Gardner is not "Clowerwall Castle," but Clearwell Castle; and Mr. Arthur Chamberlain is once more omitted from the book. In spite of these trifling mistakes we still think the volume is the best of its kind. The point we allude to above about Capt. Shelley-Scarlett is right here.

THROUGH some hundred pages foolscap octavo, adorned with wide margins and type of the kind technically known as thick-leaded old-style pica, Mr. John Rogers discourses pleasant gossip concerning sundry rare or otherwise covetable volumes in his library. These, for the most part, are linked with the name of Charles Lamb; hence the title, *With Elia and his Friends*, bestowed on the gossip aforesaid. Mr. Rogers possesses the copy of the 'Specimens' presented by Lamb to Godwin, a circumstance which affords the author an opening for the three-told tale of Godwin's hunting through the Elizabethan dramatists for the famous description of forest life in Lamb's own play 'John Woodvil.' He also counts amongst his treasures a book with Izaak Walton's name, in the master's own handwriting, on the title-page, followed by the price (2s. 4d.) paid by Walton for the book, and a copy of the 'Angler,' which may well be that referred to by Lamb in an early letter to Coleridge (1796) as being then in his possession. This copy, Mr. Rogers thinks, may have been given by Lamb to Thomas Westwood the younger, whose book-plate appears in it. Lamb made over many of his books to Westwood, but these were chiefly presentation copies of their works from his contemporaries. One interesting gift-book from Lamb to Westwood Mr. Rogers owns—a copy in two volumes of Keightley's 'Fairy Mythology' (William Harrison Ainsworth, 1828), with the twofold inscription in Vol. I.—"Miss Lamb, Enfield, with W. H. Ainsworth's best compts.," and "T. Westwood from C. Lamb." For the story of Mr. Rogers's library, and of his victories and defeats in the auction-room, we must be content to refer the reader to his modest, unpretending pages, which may be read through in half an hour. In the last chapter there are some sensible remarks addressed to those who persist in wishing that the conditions of Lamb's life had been other than they were, more particularly in respect to his official "drudgery." The little book is a trifle, but it leaves behind it a pleasant impression of the writer, and a refreshing sense of quiet joy in fine literature. It is published by Mr. Elkin Mathews.

In a slim pamphlet, entitled *From Ottery to Highgate* (Ottery St. Mary, Coleberd & Co.), Mr. Wilfrid Brown professes to relate the history of the childhood and later years of Samuel Taylor Coleridge. Nothing, we fear, but a presumption of the author's unacquaintedness with the recent literature of the subject can explain the publication of these six-and-thirty pages. For his facts Mr. Brown would seem to have relied mainly on Gillman and Joseph Cottle; his reflections and animadversions, moral and critical, are also such as the platitudinarian Joseph might have signed—had the pen with which that shabby fellow wrote of his deceased friend been dipped in the milk of human kindness, and not in the "pestilent gall" of wounded self-love and Pharisaic self-righteousness. Only, so far as we can discover, with two modern volumes relating to the poet—that is to say, with

Mr. Stopford Brooke's 'Golden Book of Coleridge' and the late Mr. R. B. Litchfield's 'Tom Wedgwood'—does Mr. Brown here exhibit any acquaintance; of the 'Lives' by Traill, Dykes Campbell, and Mr. Hall Caine, and of the edition of the 'Poetical Works' which we owe to the indefatigable industry of the second scholar named, he seems to know nothing. The one redeeming quality of the sketch is its tone of pious reverence towards the memory of the "much-maligned poet"—though even here the force of the apology is weakened, if not utterly lost, by the writer's patent ignorance of the facts. The semi-mythical character of Mr. Brown's narrative may be inferred from his describing at length, and seemingly with implicit faith, the romance of the poet's youthful escapade in the Strand—when, fancying himself Leander crossing the Hellespont, and "thrusting his hands before him, as is the manner of swimmers," he was seized—so the story goes—as a would-be pickpocket by an angry old gentleman passing by, and forced to explain his compromising form of manual exercise. Mr. Brown's account of the enlistment reproduces as history the long-explored embellishments embroidered on the facts by Miss Mitford and others. If Coleridge's *nom de guerrier* was to be given, why not give it correctly—i.e., not as "Sillas Tomken Cumberbatch," but as Silas Tomkyn Comberbacke, a form certified by the poet's familiar jest on his clumsy horsemanship? The second part of 'Christabel' was written not, as Mr. Brown states, "some years later" than 1800, but in that very year. Mr. Brown writes:—

"Upon his return to England in 1800 [he returned on or about July 1st, 1799] Coleridge remained in London for a time, and his translation of Schiller's 'Wallenstein' was issued by the Longmans—Coleridge's translation was much admired. [It fell stillborn from the press, received dilatory and discouraging notice from the reviews, and involved the publishers in a loss of 250l.]..... Coleridge had indeed gathered many impressions in Germany, and the English version of 'Wallenstein' was a revelation."

The foregoing may serve as a sample of Mr. Brown's critical quality. Here is another:—"The Ancient Mariner," in its purity, its melodious simplicity, and its excursions into realms of thought, stands alone." The italics are ours. In a prefatory note Mr. Brown apologizes for the existence of what he calls the CORRIGEND in his pages, and promises that "should a favourable and gratifying combination of tolerance and appreciation call for a second issue of this BROCHURE, the imperfections will be removed." We may add an item or two to the seventeen *errata*. Coleridge's patron was Tom Wedgwood, not "Wedgood," as he is here called seven times over (pp. 19, 20). On p. 23 we find the words "far reading and permanent effect." This is probably a mistake for "far-reaching and," &c. On p. 30 we read: "As the flashing strains of the nightingale to the yearling murmurs of the dove," &c. "Yearling," we take it, should be *yearning*. It is right to add that Mr. Brown's letterpress is copiously illustrated with portraits and views of persons and places connected with Coleridge, and with facsimiles of the poet's autograph.

MR. GEORGE BOLEN, an American writer, publishes, under the somewhat ridiculous title *Getting a Living*, an important book, which is described as being on "the problem of wealth and poverty—of profits, wages, and trade-unionism," and which is, in fact, a valuable compilation on the subject of trade-unionism. It is issued by the Macmillan Company. The writer's sympathies are, on the whole, in favour of trade-unionism and opposed to Socialism, but he admits, with regard to the latter, that the Socialist idea both in the United States and in Great Britain has

"proved useful by inspiring dull or passive men with hope and purpose of attaining better things in

life..... When thus awakened from their lethargy by this over-coloured picture of future possibilities, men have learned to organize."

The volume contains a considerable mass of useful information, American and British, but is weak in its European Continental side, and the author does not sufficiently edit his compilation to prevent a good deal of contradiction. Although, for example, a trade-unionist, he supports the extraordinary action of the Courts in the United States which have at various recent times pronounced almost every necessary act of trade-unionism to be unconstitutional and therefore illegal. At the same time he expresses satisfaction with the judgments of the Supreme Court, which have in a good many cases overruled these decisions. He says, with justice, that

"the main cause of the recent falling of British industry behind the American and the German was the dependence of British owners on reputations built up by self-reliant grandfathers."

His continental information is not only short in quality, but often misleading, owing to its being out of date. For example, he tells us that a compulsory system of accident insurance, "at least for dangerous trades," will probably be soon established in France, although he thinks that in France compulsion may be limited to only a few trades. Now France has had for some time at work the most complete system of compulsory insurance for all trades that exists anywhere in the world, although the Belgian law, which is passed, but not yet in operation, may ultimately prove superior.

THE house of Calmann-Lévy now publishes those *Notes et Souvenirs, 1870-73*, by M. Thiers, which have long been known in the form of a privately printed document. There is nothing new in them to the public, as they have been used by recent writers, but the book is interesting from its gossipy style and from the fact that it is concerned with negotiations of importance. The visit of M. Thiers to London is omitted from the list of his 1870 journeys on behalf of intervention; and there is little in the volume which is of special interest to British as apart from general readers. It is a striking fact that M. Thiers seems to have been in total ignorance, not only at the moment but when he wrote, of the whole story of the negotiations between France and Austria which led up to the military arrangements for a joint campaign against Prussia. It is, of course, the case that M. Thiers must have seen the documents, in the French Foreign Office, which contained the dispatches of the French ambassador at Vienna subsequently made public. He makes no reference to these, except that he states in vague terms that M. de Grammont had been a little sanguine. There is not the faintest reference to the journeys of the Archduke Albert or to that of General Lebrun. M. Thiers says that the Emperor of Austria wanted a military revenge on Prussia, but would not have it at once. Our readers, of course, know that the Emperor stipulated, for reasons connected with Austrian mobilization, that the war should not be begun before May, 1871. M. Thiers says that the Hungarians were almost absolutely opposed to such a war. This is so, and although there is no proof, it follows with almost mathematical certainty that it was a wilful Hungarian indiscretion, intended to stop the war, which informed Bismarck of the arrangement concluded for 1871, and led him to revive the Hohenzollern candidature and to force on war at a moment when he knew that Austria could not engage in it. The dispatch published by the *Duc de Grammont*, of course, begins with the words "Faithful to our engagements," but appears to relate only to a different engagement from the military and imperial undertaking to join if the war was postponed to May, 1871. The engagement to which Austria said she was faithful, but

proved unfaithful, was probably to mobilize a force with a view not to armed intervention, but to mediation.

WE have received from the Librairie Plon the new volume of that now prolific writer the Vicomte d'Avenel. It is called *Les Français de mon Temps*, and is full of most interesting reflections on things as they are, about which, however, there is nothing else to be said unless we were to quote them at length. We can highly commend the little volume.

In *Turnpike Travellers* (Constable) Miss Hayden has brought together some charming sketches of the South-Country peasant, whom she portrays with her customary sympathy and humour. Where there is so much to praise, it is all the more to be regretted that the author's artistic sense lags a step behind these good qualities, thus causing us to miss the full charm of the Dutch picture in her laudably faithful presentations of village life. Her pages provide much pleasant information for those interested in the quaint customs and vanishing superstitions of the countryside, while the old-world recipes generously disclosed may tempt others, as they have tempted us, to make toothsome experiments. Of less general interest are the narrative tales that form a part of Miss Hayden's volume; but the sayings and doings of the peasant, with whom they are chiefly concerned, will recommend them to many readers, and the kindly humour of the atmosphere will go far to redeem any improbabilities of plot or circumstance.

FROM the Religious Tract Society we have a shilling Bunyan's *Pilgrim's Progress*. It contains eight coloured pictures from a set specially drawn by Harold Copping. The 'Pilgrim's Progress' has been published by the Society in no fewer than 104 languages and dialects.

WE have also received from the Society a cheap edition of *Among the Tibetans*, by Isabella L. Bishop, the well-known traveller.

WE are glad to see that *Dickens and his Illustrators*, by F. G. Kitton, has reached a second edition. Issued at the nominal price of twopence, this paper booklet gives an excellent account of the artists who illustrated Boz, with ample illustrations of their work and a text by an acknowledged master of the subject.

Vickers's Newspaper Gazetteer for 1904, published by James William Vickers (5, Nicholas Lane), shows careful editing. The population of each town is given, in most cases according to the census of 1901. The book is well arranged and easy for reference.

THE *Rapid Review* (Pearson) offers an epitome of "nearly 4,500 newspapers, magazines, and periodicals issued in the British Islands to-day." The idea of such a summary is not novel, but it is capably done, and the illustrations present a good idea of prominent things and personalities of to-day. Such Liebig's of literature and journalism make for the encouragement of the popular ideal of intelligence, which is "Non multum, sed multa," and which is not ours.

WE have on our table *Rapallo Past and Present*, by P. I. A. (Philip).—*Dante, La Vita Nuova: The New Life*, translated by Dante Gabriel Rossetti, with a Prefatory Note by W. M. Rossetti (Ellis & Elvey).—*The True History of the Civil War*, by G. C. Lee (Lippincott).—*London University Guide and Calendar, 1904* (Clive).—*The Guide to South Africa, 1903-4*, edited by A. S. Brown and G. G. Brown (Low).—*New Conceptions in Science*, by C. Snyder (Harper).—*The Zoological Record*, Vol. XXXIX., 1902, edited by D. Sharp (Zoological Society).—*A Short History of Education*, by G. B. Clough (Ralph Holland).—*Education as Adjustment*, by M. V. O'Shea (Longmans).—*Countess Ida*, by Fred Whishaw

(J. Long), — *The Pomp of Satan*, by E. Saltus (Greening), — *On Satan's Mount*, by D. Tilton (Ward & Lock), — *Nurse Charlotte*, by L. T. Meade (J. Long), — and *The Reciter's Treasury of Verse*, edited by E. Pertwee (Routledge).

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CANON AINGER.

The death of the Master of the Temple on Monday, February 8th, after a comparatively short illness, withdraws from the Church, from literature, and from a wide circle of devoted friends a personality as winning as it was unique.

Born in London on February 9th, 1837, Alfred Ainger died on the very eve of completing his sixty-sixth year, but his hair had so long been pure white, his frail figure so bowed, that even his intimate friends hardly realized, so youthful was he still in mind and spirits when health allowed, that he was on the threshold of old age. The son of an architect, he was educated first at King's College, London, and afterwards at Trinity Hall, Cambridge, of which he lived to become an honorary fellow. After taking his degree in 1860, he was ordained, and for four years, 1860-4, held a curacy at Alrewas, in the diocese of Lichfield. He then for two years, on which he never looked back with much pleasure, served as an assistant master at Sheffield Collegiate School. In 1866, a vacancy occurring in the Readership of the Temple Church, Ainger in a happy moment applied for the post, and, though he was quite unknown, his beautiful reading secured him the election among a large field of candidates. It was with the Temple Church that he was to be intimately associated for the remainder of his life, with the break of scarcely a single year; for he resigned the readership in 1893, only to be appointed the following year to the coveted post of Master of the Temple, left vacant by the death of his revered colleague and chief, Dr. Vaughan. In 1887 Ainger was presented by the Lord Chancellor to a canonry in Bristol Cathedral, which he resigned only within a few months of his death. He had been also first an honorary chaplain, and then a chaplain in ordinary to Queen Victoria, and was retained in the latter capacity by the present King.

Such is the brief outline of Ainger's public career, in the course of which he gained steadily, if slowly, in reputation and esteem. In the course of his long tenure of the Readership of the Temple he attracted a constantly increasing congregation to the afternoon services by his thoughtful and intellectual discourses, and not less by his exquisite reading of the service and the lessons. By the time he had reached the dignity of Master, which gave him the privilege of addressing the morning congregations, his preaching had gained enormously in maturity both of thought and expression, and held the close attention of one of the most critical

audiences in the country. Scorning all the arts of the popular preacher, his fine literary sense, his wide reading, his spiritual perception, and his gift of humour, kept ever in strict subordination to the proprieties of the pulpit, but playing with lambent light over the gravity of his theme, enabled him to produce an impression not less deep, though more subtle, than is achieved by eloquence of the more obvious kind. At times his sermons had all the charm and point of the most highly finished essay. On other occasions, when his feelings were stirred by some great public event, or by the death of some master in Israel whose memory he delighted to honour, his earnestness and his happy choice of words carried him to a very high level of pulpit oratory. Always the beautiful modulation of his voice and his exquisite elocution enhanced the pleasure of his hearers.

From his earliest days Alfred Ainger was a devoted lover of the finest literature, and his interests ranged over a wide field. His occasional lectures on Shakespeare and Chaucer introduced many delighted hearers to the beauties of the greatest masters of English song. It was at one time his dream to write a book on Shakespeare, but unhappily the wish was never fulfilled. Among modern writers his prime favourites were Tennyson, Browning, Dickens, Thackeray, Jane Austen, and no one who had the privilege of hearing him read the choicest passages from these and other great writers will ever forget it. Some of Mr. Kipling's short stories found also in him a keen admirer and interpreter. With two of our greatest English humourists, Charles Lamb and Tom Hood, Alfred Ainger has permanently associated himself as editor and biographer. It is curious to note that a little paper on 'Books and their Uses,' contributed to the second number of *Macmillan's Magazine* as long ago as December, 1859, when Ainger was still an undergraduate, opens with the name of Charles Lamb, while the last work on which he was engaged was a thorough revision of his edition of Lamb's 'Letters.' There can be no question in this case as to the perfect affinity between writer and critic. It was in 1882 that the volume on Lamb, written for the 'English Men of Letters' series, first established Ainger's reputation as a critic of a high order. This was followed in 1883 by an annotated edition of the 'Essays of Elia' for Messrs. Macmillan & Co.'s 'Eversley Series,' and the other works, including the 'Letters,' were added in due course. In 1897 Ainger carried out a long-cherished idea by editing for the same series, with a long biographical introduction, the poems, both comic and serious, of Tom Hood. His last published work was the memoir of Crabbe in the 'English Men of Letters' series, which appeared only a few months before his death. Special mention is due to his admirable memoir of Tennyson in the 'Dictionary of National Biography.' To *Macmillan's Magazine* he was an occasional contributor, as has been indicated, from its earliest days, though not always under his own name, which was sometimes withheld, sometimes veiled under initials or the quaint pseudonym 'Doubleday.' He contributed also literary articles to the *Guardian* when edited by his friend Mr. Lathbury, and continued to write for him occasionally in the *Pilot*.

Ainger, as all his friends know well, was a born humourist. His puns were as daring as Hood's own, his wit sparkled in epigram, and, if the mood was on him, in many a merry 'quip and crank,' to 'set the table in a roar.' There was another gift which in later years he was shy of exercising, even among his intimates, from the not unnatural feeling that it might be thought out of keeping with his dignity and profession; but it was nevertheless part of his very being. Those who knew him in earlier years will recall with keen delight Ainger's inimitable imitations of the actors of his youth, of Rob-

son, and Kean, and Charles Mathews, and others whose very names are almost forgotten. His powers of mimicry were extraordinary, and his command of facial expression, of voice, and of gesture, was not less remarkable. This dramatic gift was shown, of course, also unmistakably in the more formal readings from Shakespeare and other masters of drama or fiction, which he would sometimes give among his friends. It had even in earlier life found vent in private theatricals, as will be seen from a diverting account of Dickens's Christmas performances at Gadshill, contributed by Ainger, anonymously, to *Macmillan's Magazine* for January, 1871.

No account of Alfred Ainger would be complete without reference to his keen appreciation and love of music. He was in the seventies one of the most regular attendants at the Crystal Palace Concerts, which owed so much to the enthusiasm of his friend George Grove. Years afterwards, when he was living at Hampstead, he took an active part in establishing a series of Popular Concerts of classical music, which still flourish. In private his singing, though his pure tenor voice was far from strong, was always thoroughly musical, and therefore gave more pleasure, even to critical hearers, than many a more highly trained, but mechanical performance. Indeed, it was a perfect delight to see and hear him go through one after another of his favourite Schubert, Schumann, or Mendelssohn songs, his hand, body, or head (or all three) swaying in time to the music, and a look of rapture on his expressive face. Many must have noticed how, even when he was standing within the altar rails at the Temple Church, his musical soul could not wholly resist the temptation to beat time with his hand. It is needless to add with what zeal and enthusiasm he supported the efforts of Dr. E. J. Hopkins, and more recently of Dr. Walford Davies, to raise the music of the Temple services to so high a standard.

I have tried in these few paragraphs to record the main features of Ainger's life and work, and to indicate his special qualities and characteristics. But, after all, how impossible to convey on paper one-tenth part of the charm and fascination of a personality so rare, of a being so utterly unlike to the common run of mortals! Grave, tender, *spirituel*, childlike, boyish, humorous, frolic, Puck, Ariel—such are some of the epithets or characters that come in turn into one's mind as one looks back over the familiar intercourse of more than forty years; but how to combine them into a picture that shall do him any sort of justice with those who did not know him, or shall satisfy those who did? He had his weaknesses, of course—his prejudices and limitations; with his sensitive temperament and delicate organization he was necessarily a creature of moods, and did not always shine when it was expected of him. But at his best what more charming companion ever lived? His talk was enriched by allusion and reminiscence from the stores of a memory steeped in the best literature. No one could tell a good story with more point and enjoyment. His playful sallies, his epigrams and riddles, gained always from the sly humour which lurked in his eyes or in his extraordinarily mobile mouth. Again, who among his intimate friends cannot recall times alike of joy and sorrow when Ainger's presence and words had the rarest value of sympathy? It was no doubt this quality in him that led not a few families among his friends to regard him as the indispensable ministrant on all occasions of festival or solemnity. In all these households, and in a far wider circle, where his presence was ever welcome, there is to-day a sense of deep and irreparable loss, as of a friend whose place cannot be filled, but whose memory will always be cherished with gratitude and affection. G.

KEATS: SOME READINGS AND NOTES.

THE poem with which Keats opened his little volume of 1817—that is to say, the body of the volume, for the dedicatory sonnet to Leigh Hunt, of course, comes first of all—is of biographical interest exceeding, perhaps, even its charm of freshness and genuine feeling for the beauties of nature. It was to have been called 'Endymion' at one time; and there is a transcript in George Keats's handwriting headed with that title. When Keats decided to treat the theme at large, he let his little sketch appear without a title, but with a motto from Hunt's 'Story of Rimini' above it, namely, the line—

Places of nestling green for Poets made.

The deserved popularity of this untitled early poem, and the fact that people go more and more to Hampstead to visit the "little hill" of its first line upon which Keats "stood tip-toe," justify a recurrence to the statement incidentally made in the *Athenæum* of December 26th, that Messrs. Henry Sotheran & Co. had in their possession a manuscript of the twelfth of Keats's early sonnets, on the back of which were some jottings for "I stood tip-toe upon a little hill." In communicating that holograph to me, Messrs. Sotheran also sent me for examination (*inter alia*) a single quarto leaf, written closely on both sides in Keats's best style of penmanship, and being the first leaf of a fair copy of the poem, lines 1 to 96. The second leaf, also written over both sides, bearing lines 97 to 182, is in the Rowfant Library, and has on it the inscription in Haydon's writing: "Given me by my Dear Friend Keats—B. R. Haydon." The first leaf is also said to have been formerly in Haydon's possession. If he had the whole manuscript it would be interesting to know where the third leaf is now reposing, for three leaves should contain the whole 242 lines.

The late Mr. Locker-Lampson allowed me the opportunity of collating his leaf when my Library Edition of Keats was in preparation, and the variations of text duly appear both in that and in the "Complete Edition" which I prepared for Messrs. Gowans & Gray (Glasgow, 1900-1901). Of the initial leaf which has just come to light, the first peculiarity is that the truly exquisite penmanship of p. 1 begins so high up as to give no room for either a title or a motto. The punctuation is very sparing, so that the curiosities of pointing in the 1817 volume must have been supplied by another manuscript or on the proof-sheets. The capitals are, as usual, thrown in with lavish hand, and one sees in this holograph how thoroughly Keats enjoyed making them.

The first variation, apart from detail of pointing and capitalling, is in line 17, which stands thus—

Far round the crystal horizon to skim
instead of the rich line—

Far round the horizon's crystal air to skim,
evidently substituted when some one told the young poet that *horizon* must be accented on the second syllable instead of the first. In the couplet (21-2)

Or by the bowery clefts and leafy shelves,
Guess where the jaunty streams refresh themselves,
the finished manuscript reads *embower* for *refresh*. The choice of *revision* was, of course, between *bowery* and *embower*. In ll. 24-5 the fair copy reads—

As though the fanning wings of Mercury
Had started to my heels—

instead of the version in the book, "play'd upon my heels," which is not so much an improvement in itself as a concession to line 26, ending with *started*. At this point the jotting on the back of the twelfth sonnet yields a cancelled passage intended to have come after "heels"—

And thoughts delightful
Came round [sic for round] about me.

The passage jotted after Keats had cancelled

this abortive one is worth giving in its unregenerate integrity (lines 25-8):

I was light hearted
And many Dainties to my vision started
So I straight way began to pluck a posy
Of Luxuries bright milky soft or rosy

in which passage the finished holograph reads *sweetings* for *Dainties*, and not the *pleasures* of the printed text of 1817. Both manuscripts read *or* for the printed *and* (which is, of course, right) in line 28. Line 49 of the finished manuscript reads :

Dry up the moisture of your golden lids,
the word *from* being substituted for *of* in the book. In line 52 *that* stands for the *which* of the book—

On many harps that he has lately strung;
and in line 55,

So haply when I rove in some far vale,
roam stands for *roved*. In line 66 we get *will* for *does*—

Not the minutest whisper will it send
and in line 69 *ye* for *you*—

Why ye might read two sonnets.....

In the delightful couplet (73-4) about the minnows—

Staying their wavy bodies 'gainst the streams,
To taste the luxury of sunny beams
the terminals are singular in the fair copy, which is still more detrimental to line 77: it is carefully written (and left) thus—

They silver bellies on the smooth Pebbles and sand
which was printed correctly thus—

Their silver bellies on the pebbly sand.

In line 78 we get another *ye* for *you*—

If ye but scantily hold out the hand,
and then there are no more crumbs to pick up
till line 95, which reads *rustling* for *rustle* in the favourite line,

Than the soft rustle of a maiden's gown.

The rest of the jotting on the back of sonnet No. 12 belongs to a part of the poem which is to be found in the second, or Rowfant, leaf of the holograph in which one or two readings of the jotting stand cancelled: substantially the fair copy is as much like the text as unlike this sketch for a fine passage. Here is the sketch:—

So do they feel who pull'd the boughs aside
That we may peep into a forest wide
To catch a glimpse of Fauns and Dryades
Coming with softest rustle through the trees
And curious Garlands and flowers wild and sweet
Upheld on ivory Wrists or sporting feet
One Sunbeam comes the Solitude to bless
Widening it slants athwart the Duskiness
And wher't [sic, for where] it plays upon the turfey Mould
There sleeps a Nest of Hair wavy and gold

of which sketch the last four fantastic lines disappear altogether in favour of something really beautiful in the poem as printed, while the first six lines are most effectively transformed from the general to the particular in those beautiful verses in which Keats makes it plain that he adds Ovid to the company of bards who were stirred up by natural phenomena to tell delightful legends:—

So did he feel who pull'd the boughs aside,
That we might look into a forest wide,
To catch a glimpse of Fauns, and Dryades
Coming with softest rustle through the trees;
And garlands woven of flowers wild, and sweet,
Upheld on ivory wrists, or sporting feet;
Telling us how fair, trembling Syrinx fled
Arcadian Pan, with such a fearful dread.
Poor nymph,—poor Pan,—how he did weep to find,
Nought but a lovely sighing of the wind
Along the reedy stream; a half heard strain,
Full of sweet desolation—balmie pain.

Here there is one line which, with the rough sketch before me, I cannot but regard as corrupt, l. 156—

Up held on ivory wrists, or sporting feet;
no doubt the picture Keats saw was of Dryades (with sporting feet) holding up garlands in their hands, so that the garlands were all supported, as any other pedestrian's burden is, by feet as well as hands, not some by hands and some by feet. With the exception of this loss of the original sense in revision of the whole passage, this is of that class of artistic transformations which another ceaseless reviser of

his own work seems to have had in mind when he wrote a not unfamiliar brace of couplets on the subject of cancelling. In Waller's admirable lines prefixed to the Earl of Roscommon's translation of Horace's 'Art of Poetry' we read—

Poets lose half the praise they should have got,
Could it be known, what they discreetly blot
Finding new words, that to the ravish'd ear
May like the Language of the Gods appear.

Well, well! here is the anticipated verdict of a poet on some of our latter-day doings with the history of the text of poets. It seems that, when we rake up the rejected words and passages, we restore "half the praise" to the rightful owner. For this relief much thanks, Mr. Waller!

H. BUXTON FORMAN.

THE ORIGINAL OF ADRIAN HARLEY.

MR. JOHN DE SOYRES in your last issue writes that it is stated by Sir F. C. Burnand in his recently published memoirs, "among other more or less accurate recollections of my late cousin Maurice FitzGerald, that he was the original of Adrian Harley in 'Richard Feverel.' " He adds:—

"I have the authority of Mr. George Meredith to declare this statement entirely without foundation. It seems hard that one who lived a retired life should, a generation after his death, be gratuitously identified by one of his old friends with the typical character of a selfish and unprincipled epicure."

Here, presumably, is the passage in my 'Records and Reminiscences' to which Mr. de Soyres alludes: "Of Maurice I saw as much as did most persons who had the privilege of his friendship." Then I describe him as

"the ideal bachelor, the unimpassioned, the calm, judicious, the experienced-beyond-his-years young man, 'the wise youth' as George Meredith in 'Richard Feverel' describes one of his eccentric characters, whose traits were to be found in the original who was our friend Maurice or 'The Young Mauritius,' which was another name bestowed on him by George Meredith," &c.

From this passage, as I suppose, for I can find no other touching upon the subject, Mr. de Soyres considers himself justified in the deduction he makes as though he were actually quoting verbatim from my book.

It is this unfair inference that George Meredith denies. So do I. Moreover, without reservation, I feel bound to accept the fact that this Adrian was not endowed by the author of his being with any of the traits peculiar to the individuality of Maurice FitzGerald.

It was my good fortune to be the companion of George and Maurice, living with them in their temporary home at Esher at a time of my life when I was most likely to be impressed by the sayings and doings of a rising genius like George Meredith, and by the peculiarities of the clever, kind, accomplished, and eccentric Maurice FitzGerald. Now I have not a shadow of a doubt—I see and hear the scenes as though they were but an affair of yesterday—that George Meredith was wont to style Maurice "the Young Mauritius," and that he used to speak of him as "the Wise Youth." This I will testify on oath. Now at that period, the summer of 1859, I had not read 'Richard Feverel,' which, as I gather from the title-page of the original edition, in three volumes, had then only recently been published. Subsequently I found that Adrian in this novel was "the Wise Youth," which appellation George had also conferred on Maurice. Therefore he must have found in Maurice certain traits of character which had distinguished Adrian, the creature of his unassisted imagination. Maurice, before I left Cambridge in 1858, may have been acquainted with George Meredith; at all events, between March of 1858 and Easter of 1859 I had entirely lost sight of Maurice FitzGerald, and when I did meet him again, he and George were staunch allies, living together at Esher; as also was Frederick Chapman, the publisher, and Tom Orridge (son-in-law of "Pater" Evans, of Bradbury & Evans), a barrister.

From that time forth I became on most intimate terms with Maurice, he staying with me in town, I with him at various places in the country. He was most distinctly an epicure, an epigrammatist, and a scholar, as his privately published booklets show. I was very fond of him, and entertained a sincere admiration for his talents. I certainly should not identify him with a purely "selfish and unprincipled" character. Should my 'Records and Reminiscences' proceed to a third edition, I will take such opportunity as Mr. Methuen may offer me to introduce the statement of Mr. John de Soyres containing my old friend George Meredith's disclaimer.

F. C. BURNAND.

A BIBLIOGRAPHICAL CURIOSITY.

108, Lexham Gardens, W., Feb. 5th, 1904.

An American scholar invites my opinion of a circular (now being widely distributed on the other side of the Atlantic) inviting subscriptions to an edition of Shakspeare of very exceptional character. The organization which is responsible for this enterprise calls itself "Shakespeare Memorial Association of Stratford-on-the-Avon, England." Strange to say, the society pretends to no headquarters in this country; its address is a house in Boston, Massachusetts. This Stratford-Boston institution takes "pleasure in announcing," I read in the circular, "one of the most important events in literature." There follows some surprising information of which nothing has yet been heard at home. "The committee," we are told,

"appointed to present the Coronation gift to His Majesty King Edward VII., have decided to benefit the world's lovers of Shakespeare by reproducing the gift, which is the rarest and most priceless edition of Shakespeare in the world."

We are not told by what means this "Coronation gift" of "the most priceless edition of Shakespeare in the world" has fallen into the hands of this "Shakespeare Memorial Association of Stratford-on-the-Avon" in Boston for purposes of reproduction. The further details supplied in the circular deepen the mystery. This royal work, we are informed,

"contains all known and hitherto unknown material and curios, some in the possession of private collectors, others found only in the earliest editions, including, in a word, everything that has been stored away in different libraries and museums of the world for ages. Such as the Shakespearians, containing the title-pages of early editions, Aubrey's Biographical account of Shakespeare, the only five authentic autographs of the great poet, play bills, old portraits, and among the illustrations reproductions of sculpture found in the temple Doudara, in upper Egypt."

Certainly the devisers of this "Coronation gift" travelled far to make it complete.

The generosity of those who offer the American public a limited number of reproductions of this strangely contrived "Coronation gift" is indeed boundless. The Stratford-Boston Association proposes "for the purpose of introduction.....to present to fifty subscribers to the edition a rare copy of Shakespeare's marriage bond, reproduced on satin." The exact character of this munificent offer is no more intelligible than what precedes it. We are not told wherein consists the rarity of the copy of the marriage bond, which is to be "reproduced on satin." Anybody can copy the document in the diocesan registry at Worcester; and it is no easy feat to make a copy rare.

Whoever wishes to take advantage of this Stratford-Boston-Shakespeare Memorial Association's magnificent proposals must, according to the circular, act "promptly [sic], as this offer will only be open for thirty days." The name and the address of the secretary are before me, but perhaps it is not prudent to disclose them here.

I understand that a good many associations of the same kind as the "Shakespeare Memorial

Association of Stratford-on-the-Avon, England," with its exclusive headquarters in Boston, are promising the American public literary treasures of English workmanship as rare as this "Coronation gift" edition of Shakespeare. That circumstance seems to me to justify some public notice of such strange pretensions.

SIDNEY LEE.

UNPUBLISHED LETTERS FROM DOROTHY WORDSWORTH TO MRS. CLARKSON, TOGETHER WITH AN UNPUBLISHED LETTER TO MRS. CLARKSON FROM WILLIAM WORDSWORTH.

IV.

Grasmere, December 27th, [1811].

We had the finest Christmas day ever remembered, a cloudless sky and glittering lake, the tops of the higher mountains covered with snow. The day was kept as usual with roast beef and plum pudding, and I, instead of going to church,* had a pleasant walk with William in the morning. In the evening W^m and Mary walked by moonlight, and I played at cards with the children—a treat which is to be repeated on New Year's day.....I am very strong;† lately I walked 20 miles after 12 o'clock without fatigue, and I have day after day walked 10-12 and between-whiles 15 or 16. I am as strong as when I was twenty, and far stronger than 5 or 6 years ago.

[23 June, 1812.]

Assuredly, my dearest friend, you would have had a letter from one of us, if either had been alone; at least you would have had one from me; for poor Sara has been even more inclined than I to shrink from the painful task. If I had not had her beside me to uphold me in my weakness I could not have helped writing, the thought of not doing my duty to you would have been so painful; besides I should have needed your sympathy. It was a hard trial for us when the dear child‡ was taken from us for ever, and never, never can we cease to regret what we have lost; for the purest spirit in heaven could not be more pure and innocent than she was while on earth. She had a temper never ruffled; there seemed to be no seed of evil in her, and she was so loving that the smallest notice or kindness shown to her by those with whom she was well acquainted used to draw from her the fondest caresses and expressions of love. There was no variety in her ways, she having been kept back by so much illness and this has made her the most remembranceable child that ever I was separated from. When Dorothy is absent it is difficult to call her to mind as she is, she puts on so many shapes, but sweet Catharine is and ever will be the same in our remembrance as when she was alive. This is a comfort now; and will hereafter be much more so. Yes, my dear friend we have many causes for thankfulness, though it is for ever to be regretted that her tender mother§ was not here to perform the last sad duties. If she had seen her I am sure she would have found it more easy to contemplate her loss with composure; not that the shock would have been less; for I think it was even greater to us than it would have been had we been absent; for the change so visible to our senses was astounding. For several days the Child had been in the most joyous spirits—on the Sunday afternoon—and the Monday I had been for several hours with Willy and her in the Churchyard and they had run races and played upon the very ground where now she lies. I then particularly noticed how little was to be

* See letter 17th February, 1807, and note.

† Dorothy was now forty. She kept up her walking habits till some years later. It is supposed that excessive exertion had much to do with the breakdown of mind and body from which she never recovered.

‡ Catharine.

§ Mrs. Wordsworth was in Radnorshire and her husband in Essex. Directly he received the news of the child's death, he went to Radnorshire and took Mrs. Wordsworth back to Grasmere.

seen of her lameness, and several persons who came up to speak to us while we were there observed how trifling the lameness was, and how thriving and healthy she looked. That very night on which she was seized she ran up to bed, in such glee striving to get before William, and proud that she was going to sleep in her Mother's bed, an unusual treat. Poor thing she was stretched out there before 7 o'clock the next morning. We returned from our walk at a little after nine; and John called me to her at about $\frac{1}{2}$ before 10, he was going to bed and found that she had been sick. She was lying with her eyes fixed, and I knew what was going to happen and in a fright called Sara. She would have persuaded me that the child was only overpowered by sickness, but I had seen her before and knew too well. We lost no time in sending for Mr. Scambler, and in the meanwhile applied the remedies used before. Mr. Scambler gave us no hope, and after we found that there was no cause in the stomach for the convulsions.....we only prayed for her release in death; for it was plain that had she lived she could not have recovered the use of her limbs, nor probably of her senses; and what a sorrow would this have been for her Mother and every one of us! We know not how soon we may be deprived of one of the other children; but there is great cause for thankfulness that if one was to be taken away it was the sweet Innocent; for we now find, a thing of which we had formerly no misgivings, that there was the greatest reason to fear a return of the paralytic affection. We had no fears but that she should not get rid of the lameness left by the first attack; but we now learn from others that Mr. Scambler always feared the worst, which very wisely he kept from us, for nothing could have been done to prevent it, and Oh! how merciful this heavy stroke compared with one that might have left her helpless, and deprived of her understanding! We have many other reasons for thankfulness: the child was never so happy in her life as during the last weeks of her existence. Her dependance upon her Mother used at times to make her low-spirited when her Mother was not present with her, or she would fret at parting from her; but she had no uneasiness of this kind with Aunt Sara and me, and was equally delighted to be in our company. She had only one petted fit during her Mother's absence, and then, poor thing! she cried after me. This she did twice in one day; and I said she will be as bad after me as her Mother; I must break her of it, and I chid her, and left her to herself. This has given me a pang since her death; but it was better that I did for she had never more any unhappiness. Another comfort was, that both the children had been as well attended upon as it was possible, even while the Maids were ill; and afterwards with most unusual care, and that she had never been suffered to have any food likely to disagree with her.

Then at the very last no time was lost; for we have every reason to believe that she was discovered immediately after her seizure; Mr. Scambler was at home, and we were perfectly satisfied with his skill, and his calm confidence that all he did was for the best. His tenderness towards the Child was an unspeakable comfort to us. Then what a blessing that Sara was with me!—She had intended going to Stockton, and had been as Keswick only a fortnight before. She [Catharine] died on Wednesday the 4 of this month, and was buried on Monday the 8th. We all three, Sara, John and I followed to her grave. She lies at the south west corner of the churchyard under a tall and beautiful hawthorn which stands in the wall. It is visible from Robert Newton's cottage, and you, my beloved friend, I dare say have often looked at [it]. We have put a small headstone to mark her grave. After her death John became a comfort to us, though a deep distress, for he was so very much afflicted; but the thoughtfulness of good sense, and delicate feeling which he

showed, made us lean upon him as on a support, a support for us and his dear Mother and the other helpless little-ones. Poor Willy soon ceased to inquire after Kate; but it was many days before he got the better of his loss; he was fretful and knew not what to do with himself—Dorothy was at Appleby: she was always particularly fond of Catharine, and when she heard of her death was much afflicted for a time; but she is of a volatile nature, and the next day was as happy as ever. She came home last Thursday and we were surprised at her joyousness, but at night when she went to bed she knelt down before me to say her prayers, and as usual prayed for her brothers and sister—I suppose without thinking of her. I said to her when she had done—My dear Child you have no Sister living now, and our Religion does not teach us to pray for the dead; we can do nothing for them; our prayers will not help them: God has taken your Sister to himself. She burst into a flood, an agony, of tears, and went weeping and silent to her bed, and I left her after some time still weeping, and so she fell asleep.

.....but let us not repine: many are the blessings that we have had in common and let us strive to see each other again. That little Child is gone but a few years before us: our Years of life must be few and let us improve them to the best uses: let us cultivate our best and immortal affections and do let us see each other again; if it be God's will that we live another year.*

Thursday, April 8th, [1813].

But this leads me to the green gravest in the corner of our Church-yard (and let that ground be peaceful!) and I feel now that my heart is going to struggle with unbefitting sorrow while I talk of resignation; but I trust the time will come when all the tears I shed shall be tears of hope, and quiet tenderness. Yet if you had known Thomas, if you had seen him, if you had felt the hopes which his innocent, intelligent, eager, yet most innocent and heavenly countenance raised in our hearts many a time when we silently looked upon him, you would wonder that we have been able to bear the loss of him as well as we have borne it; but with a humbled spirit I must confess we have not been submitted as we ought to have been.

I have laid down the pen for some minutes and I can write upon other matters less deeply interesting. Yet once more—blessings be on his grave—that turf which his pure feet so often have trod—Oh! [blot, not from ink]......

My dear Friend, as to Coleridge, you have done all that can be done, and we are grieved that you have had so much uneasiness, and taken so much trouble about him. He will not let himself be served by others. Oh that the day may ever come when he will serve himself! Then will his eyes be opened and he will see clearly that we have loved him always; do still [love] him, and have ever loved, not measuring his deserts. I do not now wish him to come into the North, that is, I do not wish him to do it for the sake of any wish to gratify us. But if he should do it of himself I should be glad, as the best sign that he was endeavouring to perform his duties. His conduct to you has been selfish and unfeeling in the extreme which makes me hope no good of him at present, especially as I hear from all quarters so much of his confident announcing of plans for this Musical Drama, that comedy, the other essay. Let him doubt and his powers will revive: till then they must sleep. God bless him: he little knows with what tenderness we have lately thought of him, nor how entirely we are softened to all sense of injury: we have had no thoughts of him but such

* A good part of Dorothy's letters to Mrs. Clarkson are devoted to her nephews and nieces and their affairs. She loved them with a love which could not have been deeper if they had been her own children.

† Thomas Wordsworth died on December 1st, 1812.

as ought to have made him lean upon us with confidential love, and fear not to confess his weaknesses.

BLOCKED-UP DOORS IN CHURCHES.

Ringmer, near Lewes, February 3rd, 1904.

In your recent review of 'Kirkby Overblow and District' you refer to the blocked-up door in the north side of the church. Why are these doors almost always blocked? I have seen a good deal of debate on the matter, but no satisfactory answer. Hereabouts almost every church has such an obsolete door; a patent one is quite the exception. Is not the reason that when in early days the sexes sat separate they also had separate entries? St. Cyril in the fourth century said: "Men shall sit with men, and women with women." It is the fact, I believe, that the women sat on the north side. When the practice fell into desuetude, the north doors were blocked up as no longer necessary. It is certainly remarkable that no blocked north doors are later than the Decorated period, except under circumstances explainable on other grounds.

W. HENEAGE LEGGE.

EDWARD FITZGERALD.

MR. THOMAS WRIGHT sends to us from Cowper School, Olney, a long letter concerning Mr. Aldis Wright's note of last week. We give the gist of it. He says, as to the 'Poems': "These appeared in the *Keepsake* for 1834, and both are described as by EDWARD FITZGERALD." He adds:—

"As in the *Keepsake* the words EDWARD FITZGERALD are in both instances in capital letters, it is impossible to say whether the author spelt his surname with a capital G or not. Mr. Aldis Wright contends that the fact that the poems are signed EDWARD FITZGERALD instead of E. F. G. is sufficient proof that they are not by our FitzGerald. But this does not seem to me a proof, for although FitzGerald generally used the signature E. F. G., he sometimes put 'Edward FitzGerald.' A letter of his so signed lies before me at this moment.

"In respect to the 'Word Portraits': as I found them in Edward FitzGerald's handwriting among the Browne manuscripts, I naturally concluded that he was the author of them."

Finally, he asks Mr. Aldis Wright to send the references which decide the question of the 'Word Portraits' either to the *Athenæum* or privately to him, and adds:—

"If any of your readers have special information about Edward Marlborough Fitzgerald and his writings I should be glad to hear from them."

28, Gloucester Square, Hyde Park, February 8th, 1904.

In corroboration of Mr. Aldis Wright's suggestion that the author of the *Keepsake* verses attributed by Mr. Thomas Wright to Edward FitzGerald was Edward Marlborough Fitzgerald, the following may be of interest.

In 1864, when a Cambridge undergraduate, I copied from an old magazine (I think the *New Monthly*) a poem of seven stanzas, called (I believe) 'The Cousins,' beginning (I quote from memory):—

Had you ever a cousin, Tom?
Did your cousin happen to sing?
Sisters we've all by the dozen, Tom,
But a cousin's another thing.
And you'd find if ever you'd kissed her, Tom
(But let this be a secret between us).
That your lips would have been in a blister, Tom,
For they're not of the sister genus.

Some years ago I met Mr. Robert Browning at the late Mrs. Procter's, when he gave a very interesting account of Mr. E. M. Fitzgerald's chequered career, referring to him as the author of many *vers de société* in the manner of Praed, and, among others, of 'The Cousins,' and I think that Mr. Browning was rather surprised when I began to quote some of its lines.

The similarity in structure of 'The Cousins' to 'The Old Beau' of the *Keepsake* is striking. The latter runs:—

The days we used to laugh, Tom,
At tales of love and tears and passion;
The bowls we used to quaff, Tom,
In toasting all the toasts in fashion;
The heaths and hills we ranged, Tom,
When limb ne'er fail'd, when step ne'er faltered;
Alas! how things are changed, Tom,
How we—and all the world—are altered!

WILLIAM E. MOZLEY.

** We have not, so far as we are aware, received Mr. Wright's book for review, and we see no particular reason why we should supply corrections and solutions of doubts which might have occurred to a competent biographer before publication.

C. H. CLARKE.

We regret to announce the death in his eighty-third year of Charles Henry Clarke, the well-known publisher. He was educated under the celebrated Dr. Abbott at the Philological School, on leaving which he entered the counting-house of Charles Knight. Here he remained for ten years, after which he proceeded to start for himself as a printer and binder in Bouverie Street. A few years later he began business at 148, Fleet Street as a publisher, and it was from these premises that he issued the great success of his life, 'Uncle Tom's Cabin' (1853), of which book he printed, bound, and delivered to the trade one million and a quarter copies within twelve months. In the autumn of that year he sent his confidential clerk, Mr. S. O. Beeton (whom he subsequently took into partnership), over to America with a present of one thousand guineas to Mrs. H. B. Stowe.

In the following year he started the first journal ever produced for ladies, the *Englishwoman's Domestic Magazine*, and soon after rendered a similar service to boys by the production of the *Boy's Own Magazine*.

When the firm of Clarke, Beeton & Co. was dissolved these publications remained in the possession of Mr. Beeton, the other copyrights continuing in the hands of Mr. Clarke, who moved into Paternoster Row, and henceforth discontinued the printing business. From these offices he published "The Parlour Library," the "Select Library of Fiction," and most of Mayne Reid's romances.

It was in no slight degree owing to the financial assistance rendered by Mr. Clarke that John Cassell was enabled to continue his career as a publisher. The clever young men who developed the huge business of DellaGagna & Co., Mr. J. Bowden, Mr. C. Weldon, and the late W. P. Nimmo of Edinburgh, all received their early training under Mr. Clarke.

Few had such a profound knowledge of the law of copyright as he—a knowledge which elicited from Sir George Jessel, when he was trying the action of Maxwell v. Ward & Lock, this flattering encomium: "Mr. Clarke has explained the difficulties and anomalies of the law of copyright far more lucidly than I could have done myself."

Literary Gossip.

'PRESENT-DAY JAPAN' is the title of a timely book which Mr. T. Fisher Unwin has in preparation. The author, Miss Augusta M. Campbell Davidson, has enjoyed exceptional opportunities of observing present social conditions. Her book will contain descriptions of town and country customs—of life and character in Tokyo and elsewhere, and sketches of the scenery of famous places, with some account of their legends and associations, while the literature, drama, and religious creeds of the nation will also be considered. The book will be illustrated from photographs and drawings made by the author.

On the 26th of this month Messrs. Smith, Elder & Co. will publish a translation by

Miss Janet Penrose Ward of Prof. Jülicher's well-known 'Introduction to the New Testament.' In this work Prof. Jülicher gives an account, first, of each separate document of the New Testament, going into such questions as authorship, date, and the circumstances in which it was written; next, of the gradual rise of the canon; and lastly, of the main features of textual history. His standpoint throughout is that of the free historical inquirer, and he has devoted special attention to the authorship of the Johannine writings. Mrs. Humphry Ward has written a preface to her daughter's volume.

MESSRS. MACMILLAN & Co. have in the press a new novel by Mrs. Gertrude Atherton, entitled 'Rulers of Kings.' The same publishers will also issue shortly Mr. C. J. Cornish's biography of Sir William Flower, Mr. Stephen Gwynn's volume on 'Fishing Holidays,' and Mr. A. H. Savage Landor's account of his recent journey through the Philippines.

MR. W. H. PEET has begun a valuable 'Bibliography of Publishing and Bookselling' in *Notes and Queries*, which will be continued next week.

MR. JAMES DOUGLAS has written a series of articles for *T. P.'s Weekly*, entitled 'How to Study English Literature.'

MANY readers and friends will regret the death of Charles Williams last Tuesday at the age of sixty-six. He was a veteran war correspondent, who began by editing the *Evening Standard* and the *Evening News* as a young man, and had seen ten campaigns before he gave up work in the field. He was in the Franco-German war, with Wolseley on the Nile in 1885, and at the fall of Khartoum, where he represented the *Daily Chronicle*. He was not strong enough to go to South Africa, but did able work at home as diarist of the war for the *Morning Leader*.

HERBERT SPENCER'S 'Autobiography,' which will be published by Messrs. Williams & Norgate at the end of March or early in April, will form two large volumes and will contain a number of portraits. It ends before the completion of the 'System of Synthetic Philosophy,' at the time that the author retired to Brighton.

MR. EDGAR PRESTAGE is preparing a book of selected extracts from the great Portuguese chroniclers of the fifteenth century, with introduction and notes. The extracts will be turned into English, and may be accompanied by the Portuguese text.

IN February of last year *Punch* reviewed 'A Narrative of a Journey up the Caura,' which was published in Trinidad, by Mr. Eugene André, describing an adventurous expedition through the trackless pathways of Guiana, and suggested that the work deserved a wider circle of readers than its form of introduction was likely to secure for it. An enlarged and revised edition of it, with illustrations and a map, will be published by Messrs. Smith, Elder & Co. on the 26th inst., under the title 'A Naturalist in the Guianas.'

THE Senate of Edinburgh University has just issued its annual list of names proposed for honorary degrees. Among the

LL.D.s are Mr. John Morley, Emeritus Professors Flint and Butcher, Sir George Reid, and Bishop Dowden, of Edinburgh.

WE hear from Montreal that McGill University has decided to confer the honorary degree of Doctor of Laws on M. J. J. Jusserand, now French Ambassador at Washington, on account of his services to English literature, as well as his high official position. His many friends in London will rejoice in a well-merited distinction.

MESSRS. SOTHEBY, WILKINSON & HODGE will shortly include in one of their sales one of the finest and most interesting autograph letters of Oliver Cromwell in private hands. It is addressed by Cromwell to "my beloved wife Elizabeth Cromwell, at the Cockpit," and is dated September 4th, 1650.

A CORRESPONDENT writes:—

"There can be no question about the authenticity of the MS. of Byron's 'Corsair' just purchased by Mr. J. Pierpont Morgan, and referred to in the last two issues of the *Athenæum*. This MS. was given by Byron to his half-sister, Mrs. Leigh, from whom it descended to Mrs. Cleland, of Hawkhurst, Kent, from whom it passed into Mr. Morgan's possession. It is presumably the author's first (autograph) draft of the poem, with a large number of corrections, cancelled readings, &c. In this version, moreover, the dedication is addressed to a lady, and not to Moore, as in the published version. Mr. Murray's manuscript is unquestionably that from which the poem was printed; Mr. Morgan's, therefore, is an earlier MS."

A SMALL but interesting collection of books by or relating to William Lambarde, the historian of Kent, will be found in Messrs. Hodgson's catalogue of rare books for sale next week. They comprise his first work, 'Apologia pro vita sua,' published by John Day in 1568, as well as a copy of Sir Thomas Smith's 'De Recta Lingue Anglice Scriptione,' 1568, containing numerous marginal notes by Lambarde. There is also a copy of Stow's 'Summarie of the Chronicles of England,' 1590, the title-page of which bears the following autograph inscription: "Willm. Lambarde, 1589, of the guife of the Author." Other books bearing Lambarde's autograph are Lord William Howard's edition of Florence of Worcester's 'Chronicon,' 1592, Richard Robinson's 'Third Proceeding in the Harmonie of King David's Harp,' 1595 (both being presentation copies), and Twine's 'De Rebus Albionis,' 1590, with numerous MS. notes. The books are nearly all in the original limp vellum bindings.

AT the meeting of the Bibliographical Society on Monday next a resolution will be moved inviting the Council to form a representative Committee with a view to honouring the memory of Mr. Robert Proctor, either by carrying on some section of his work, or by furthering some of the objects in which he was interested. Mr. Proctor's paper on the Greek type used by Sir Henry Savile in the Eton 'Chrysostom' will be printed in the forthcoming volume of the Society's *Transactions*. But he has left few or no other pieces of work so easily dealt with as this, and his historical index of early printed books can only be extended to Italy and the other countries for which he had gathered materials if both competent workers and adequate financial support can be obtained.

Mr. Proctor's latest venture, his scheme for publishing a few books in the beautiful Greek type of the Complutensian Polyglot, is fortunately in a more assured position. Of the three books he had prepared for printing, the 'Orestea' of Aeschylus, the 'Odyssey' and the 'Idylls' of Theocritus, the first is now nearly ready for issue, an edition of 225 copies having been printed at the Chiswick Press.

A NOTABLE social function took place in Edinburgh last week, when three outstanding representatives of the Scottish educational world, the brothers George Ogilvie, LL.D., Alexander Ogilvie, LL.D., and Joseph Ogilvie, LL.D., were the guests of the local Aberdeen University Association. The Ogilvies are a distinguished Banffshire family, known best, perhaps, to the general literary world by the 'Imperial Dictionary' of their relative John Ogilvie.

WE notice the death, in his eighty-first year, of James Gordon, late librarian to the Royal Society of Edinburgh. A man of considerable scholarly attainments, he early attracted the notice of the late Sir William Fraser, to whom he gave valuable assistance in his historical studies and publications. He served for some time as chief assistant in the Edinburgh University Library, and had been librarian to the Royal Society from 1876 to 1902.

SCIENCE

MATHEMATICAL BOOKS.

The Principles of Mathematics. By Bertrand Russell. Vol. I. (Cambridge, University Press.) —The philosophy of mathematics has been discussed chiefly by philosophers whose mathematical equipment was meagre, and the mathematics that would have helped them has for the most part been invented by mathematicians who took but a small interest in philosophy. Mr. Russell has the advantage over most writers on his subject more modern than Kant of being an expert in both mathematics and philosophy. He has his own methods and views in philosophy, and these will doubtless be subjected to searching criticism at the hands of other philosophers. He has also his own way of presenting the fundamental principles of mathematics, though as regards this aspect of his work there is likely to be more unanimity. Indeed, the investigations of Weierstrass, Dedekind, Cantor, Peano, and others have done so much towards clearing up the difficulties underlying familiar mathematical concepts that the main work remaining to be done on the mathematical side was to present lucidly and systematically the results already obtained. In the hands of an original thinker like Mr. Russell this task could not be accomplished without the introduction of a very considerable degree of novelty, and the new dress in which he sets forth the modern doctrines is always interesting, even if sometimes it does not command assent. One way of presenting the results would involve a free use of the habitual mathematical symbols, and perhaps might necessitate the introduction of new ones. There is promise of a second volume in which such methods will be used; but the present one is meant to be read by philosophers as well as mathematicians, and for this reason mathematical symbolism is used but sparingly, its place being taken by verbal description and verbal discussion. Mr. Russell's conception of mathematics is in some respects wider and in others narrower than the customary view. For him it includes symbolic logic, and excludes everything which cannot be, or has not been,

reduced to strict logical form. It might be held, on the contrary, that the life and growth of mathematics depend essentially upon the absence of rigorous logic—that the calculus, for example, was mathematics before the time of Cauchy. The volume before us is divided into seven parts: i. 'The Indefinables of Mathematics,' ii. 'Number,' iii. 'Quantity,' iv. 'Order,' v. 'Infinity and Continuity,' vi. 'Space,' vii. 'Matter and Motion.' Part i. is mainly of philosophical interest, and contains the famous "contradiction" which arises in the attempt to analyze completely the notion "class." Means of avoiding the difficulty are discussed in an appendix. It is characteristic of the author's boldness to attempt the analysis. In ordinary mathematics the notion is required in the more special form "aggregate" or "set," and it is sufficient for the purposes of the mathematician to have grasped the notion of an "aggregate" by means of examples of known aggregates. Perhaps the most important part is part v. The mathematicians of the nineteenth century are held by the author to have solved the time-worn problems of infinity and continuity, and thus incidentally, and while minding their own business, to have contributed substantially to the progress of philosophy. This book provides for philosophers an opportunity of estimating this contribution without undergoing a special training in the processes of mathematics. Scarcely less interesting from the same point of view are the parts dealing with space and with matter and motion. The philosophical bearing of modern investigations into the foundations of geometry cannot be discussed without a considerable range of mathematical knowledge, and the sketch of the relevant parts of these investigations which the author supplies is very clear and good. The discussion of causality in part vii. is one of the most striking things in the book.

Introductory Treatise on Lie's Theory of Finite Continuous Transformation Groups. By John Edward Campbell. (Oxford, Clarendon Press.) —The notion of a "group" is fundamental in many branches of modern mathematics. Its importance in the domain of algebra began to be recognized in the time of Lagrange; in more recent times it has gradually permeated wider and wider regions of analysis and geometry, and is now extending its influence over neighbouring territories of applied mathematics. It has proved to be essential in crystallography, and fruitful in vector analysis and in the discussion of the differential equations of dynamics. The special theory of continuous groups has found its applications chiefly in the departments of geometry and differential equations. The invention and development of this theory formed the life-work of the great Norwegian mathematician Marius Sophus Lie, and the greater part of the literature of the subject is to be found in the four treatises written under his direction and published in the years 1888-96. To this literature Mr. Campbell has added a treatise which he modestly describes as "introductory," and English-speaking mathematicians owe him a profound debt of gratitude for his enterprise in being the first to give them an account of the subject in their own language. The account may be described as comprehensive, inasmuch as all the important notions are discussed and all the main principles and results of the theory are treated in detail. The applications of the theory to differential equations necessarily occupy a large amount of space in the book; but the language and the methods of treatment are nearly always geometrical, and the applications to geometry, at any rate to Euclidean geometry of any number of dimensions, receive their share of attention. An excellent feature of the book is the frequent illustration of new principles by examples before the principles themselves are formulated; this is a great help to a student of a new subject, as it gives him something that he can lay hold of.

Another feature of the same kind, and one that is helpful in the same way, is the careful working out of examples of the somewhat long and involved processes which occur frequently in the theory. The selection of these examples, and of the most suitable proofs of theorems, from the mass of details accumulated by Lie and other workers, including the author himself, must have been a matter of great difficulty, and the success with which the task has been accomplished bears witness to the labour and ingenuity which have been bestowed on it.

The Algebra of Invariants. By J. H. Grace and A. Young. (Cambridge, University Press.) —The subject variously described as 'Modern Higher Algebra,' 'Algebra of Quantics,' 'Algebra of Invariants,' appears to possess a special fascination for English mathematicians, which may perhaps be accounted for by the fact that it owes its origin to the labours of two Englishmen—Cayley and Sylvester. The earlier methods of investigation, powerful as they were, have been superseded to a great extent by still more powerful methods invented by the German mathematicians Clebsch and Aronhold. The main object of Messrs. Grace and Young is to render the symbolical methods of the Germans accessible to English students of mathematics. Their treatise is perhaps as simple as the nature of the subject and the extremely abstract character of the methods permit; and it must be pronounced to be a very good piece of work. It is didactic, inasmuch as it is mainly concerned with the presentation of previously ascertained results, some of which have been discovered by one or other of the authors, but original in the arrangement of the matter and the mode of exposition. The applications of the algebra to geometry, which occupy nearly half the work, are very well chosen, and many of them will be new to a large class of readers. The book "makes no pretensions to being exhaustive"; but, with it and the other English books on the subject in his hands, the English student who cannot read French and German will be able to obtain a much more complete view of the 'Algebra of Invariants' than of most branches of modern pure mathematics.

A Treatise on the Line Complex, by C. M. Jessop (same publishers), deals with the comparatively new branch of geometry founded by Julius Plücker in a memoir published in the *Philosophical Transactions* of the Royal Society of London in 1865, and more fully developed in the posthumous treatise by the same writer entitled 'Neue Geometrie des Raumes.' In England this subject—"line geometry," as it is called—attracted little attention, but in Germany and Italy it aroused a great deal of interest. Lately the mathematicians of this country have endeavoured to get abreast of the researches that have been made on the Continent, and they will be grateful to Mr. Jessop for his clear and straightforward treatment of the subject. He has done his work very thoroughly and completely. Line geometry illustrates in a remarkable way the interconnexions of many branches of mathematics. The author has for the most part avoided such interpretations of the results as are not strictly geometrical, but numerous references will enable a student who is interested in these to find them for himself. The relations of various branches of geometry to the special branch in question are treated very fully, and the discussion of these relations forms perhaps the most interesting part of a very interesting book.

SOCIETIES.

SOCIETY OF ANTIQUARIES. —Feb. 4.—Viscount Dillon, President, in the chair.—Mr. A. Trice Martin presented the annual report of the Caerwent Excavation Committee. The report, which was illustrated by lantern-slides, gave the results of rather more than a year's work. Of these results the most

important were the completion of the excavations of the North Gate, the Amphitheatre, some nine houses and blocks of buildings, and the building or platform in the village green where the inscribed stone was found. The chief points of interest in the North Gate were the level of the road or roads which passed through it, the higher level being marked by stones in which the socket-holes of the gates still remain, and the culvert which led from the higher ground in the city towards the narrow opening in the later blocking of the gate. A long line of wooden pipes had been traced by the iron collars which were found at regular intervals. On the whole, it seemed probable that the culvert had superseded the pipes. None of the houses was of the type or importance of the three large courtyard houses found in the first two years of the work, but many of them were interesting, and one was remarkable for the size and unusual shape of a large room heated by a hypocaust. The further excavation of this house promises to be of considerable interest. The Amphitheatre consisted of a single wall enclosing an elliptical space nearly 150 ft. in length. Of the outer wall only a fragment was discovered. It is remarkable from the fact that it is situated within the walls, and differs from amphitheatre at other places, such as Silchester and Caerleon, in having its internal space bounded by a wall of masonry instead of an earthen mound.—The inscribed stone was described by Mr. Haeverfield, who had already communicated a letter to the *Athenaeum* (September 26th, 1903), in which he pointed out the unique importance of the inscription. It shows that the system of local administration by the native cantons, which obtained in Northern Gaul, also existed in Britain. In this case there is a *respubl: civitatis Silurum*, or Canton of Silures, which acts by its "county council" (*ordo*) to erect an honorific monument to a man formerly in command at Caerleon, twelve miles from Caerwent. The date may be the earlier years of the third century A.D.—Mr. Studd described some of the more important finds, and Mr. Clement Reid spoke of the flora of the period, as evidenced by the seeds which he had found in the refuse which had been submitted to him for examination.—Mr. Gowland described some of the slag and furnace refuse, pointing out their importance as illustrating the metallurgical work of the period.

ARCHÆOLOGICAL INSTITUTE.—Feb. 3.—Sir Henry Howorth, President, is in the chair.—The Rev. Dr. Cox read a paper on the College of Fotheringay, chiefly based on a large number of documents and accounts at the Public Record Office which have hitherto escaped attention. This royal college, founded in 1411, consisted of a master, twelve chaplains or fellows, eight clerks and thirteen choristers. The statutes are most elaborate. It was a great chantry on dignified lines, with a common life for the chantry priests. The clergy of the college had also the management of a hospital for wayfarers. The accounts of the sacrist from 1536 to 1548 are exceptionally full, and throw a flood of light on almost every detail of parish life for that period. The inventories of the church goods and collegiate furniture are also remarkable for their detail. The plate and vestments were on a scale of almost cathedral splendour. The college was officially pillaged by the Council of Edward VI., and the church (which sustained one of the most stately rounds of continuous services of a melodious and magnificent character throughout the whole of England) was stripped of all its beautiful accessories of worship and royal gifts. Edward VI. granted it to Dudley, Duke of Northumberland, who at once unroofed the fine quire (the nave was parochial) for the sake of the lead, leaving the several royal tombs exposed, and pulled to pieces the college buildings and the hospital.—Mr. Moreton J. Walhouse exhibited some East Indian weapons, and contributed notes thereon.

ZOOLOGICAL.—*Feb. 2.*—The Duke of Bedford, President, in the chair.—Mr. R. Lydekker exhibited and made remarks upon a head of the Alaskan moose, *Alces machilis gigas*.—Mr. J. E. S. Moore exhibited a series of lantern-slides illustrating the histology of cancer in animal tissues.—Mr. Lydekker read a paper, illustrated by coloured lantern-slides, on the subspecies of the giraffe (*Giraffa camelopardalis*). The author enumerated ten subspecies, and pointed out the distinguishing characters of each.—A paper was read by Messrs. Oldfield Thomas and Harold Schwann containing an account of a collection of mammals from Namquaaland presented to the British Museum by Mr. C. D. Rudd. The collection consisted of 160 specimens referable to twenty-eight species or subspecies, of which one new species and three new subspecies were described in the paper.—Mr. F. E. Beddoe read a paper on the arteries of the base of the brain in certain mammals, the result of observa-

tions he had made on individuals that had died in the Society's menagerie.—Mr. G. A. Boulenger read a paper which contained the descriptions of three new species of fishes discovered by the late Mr. J. S. Budgett in the Niger. Mr. Boulenger also described the type specimen of the Silurid fish *Clarias laevisces*, Gill, which had been entrusted to him by the Smithsonian Institution.

PHILOLOGICAL.—Feb. 5.—Rev. Prof. Skeat in the chair.—The paper read was on “The Name Shylock Philologically Considered,” by Prof. Goilancz. After demolishing the derivations given by previous commentators, and showing that the name was a rare one, Prof. Goilancz quoted many pamphlets and passages to prove what a prominent topic usury was in Elizabeth’s time. The “Merchant” was a usury play, and its Jewish hero’s name was the Hebrew *shakal*, cormorant, “money-cormorant” being an ordinary name for a usurer, as used by Greene, “they were cormorants or usurers,” 1592. It is from *sholoh*, to draw, the cormorant drawing its fish out of the water; and one use of Antonio’s pound of flesh was “to feed fish withal.” The name Jessica was the Hebrew *isca*, printed “Jesca” in the Bible-margin, and meaning “looker-out, spy,” for she looked out of the window. Tubal, who was so bad that “a third [to him and Shylock] cannot be matched, unless the Devil himself turns Jew” (III. i. 81), was named to suggest Cain, the second part of Tubal-Cain.—The meeting accepted Prof. Goilancz’s derivations.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 9.—Sir W. H. White, President, in the chair.—The paper read was 'The Tonnage Laws, and the Assessment of Harbour Dues and Charges,' by Mr. H. H. West.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—Feb. 9.—Dr. Pinches read a paper on 'Sappatu, the Babylonian Sabbath.' This was an addition to the numerous papers called forth by Prof. Delitzsch's lectures on 'Babylon and the Bible,' and dealt with the question of the Sabbath as revealed by the Assyro-Babylonian tablets inscribed with, among other things, lists of days and festivals. The author showed that the Hemerologists do not call the "ud-hul-gala" a *sapattu* (also written *sabbatu*), because, as is shown by the Western Asia inscriptions (vol. iv. pl. 56, No. 4 duplicates), the *sapattu* was the fifteenth day of the month, and that only. It was explained as "the day of rest for the heart," probably because the moon rested at the full on that day in the middle of the month; and the author suggested that the imperfect word *-patu*, in the fifth tablet of the "Creation" series, l. 18, where the moon is referred to in the middle of the month, could be completed as *sapattu*, in which case a confirmation of that oft-quoted explanation would exist. As the Babylonian months had more than twenty-eight days, the "ud-hul-gala," unlike the Hebrew Sabbath, was not strictly weekly. The conclusions suggested by the author were that the Babylonian Sabbath was apparently not of Semitic origin, but derived from the Sumero-Akkadians. The word did not, however, remain with the Babylonians only, but took root with the Hebrews, who applied it to the seventh day, the "evil day" of the people of Akkad, making it at the same time infinitely more strict and strictly hebdromadal. Word and institution were therefore Akkadian in their origin, but Hebrew in their application.

ARISTOTELIAN.—*Feb. 1.*—Mr. A. F. Shand, V.P., in the chair.—Mr. F. B. Jeavons was elected a Member.—Mr. Shaworth H. Hodgson read a paper on 'Reality.' Reality is one of those apparently fundamental ideas, the meaning of which it is the special purpose of philosophy to ascertain. In order to this, our only course is to analyze the process-content of our knowing, or of consciousness simply as a knowing or objectivizing process, without assuming the existence of a knowing subject as the agent of it, which (even supposing it to be a reality) we can get to know only by way of that same process. Consciousness, in fact, is the *evidence* of everything, itself included. The *meaning* of all terms belongs to it. Knowledge *consists* of it. Existence, and *a fortiori* reality, is that of which it is the evidence. When we use the phrase "*Esse* *per se*," what alone ought to be intended is, not that *per se* is the inner nature by virtue of which *esse* is *esse*, but that *per se* is the indispensable meaning of *esse*, the lowest degree of knowledge which we can have of it, *per se* of course being used in the widest sense of the word. Applying this method, we find that our first *idea* of reality is derived from our perception of matter, as something which itself is not-consciousness, but is the real condition of the occurrence of states of consciousness in us, which are the evidence of its existence and

(to some extent) of its nature. Its power of determining the occurrence of states of consciousness, a power which it has independently of consciousness, is what we mean by its *reality*. How, then, do we come to the perception of it, as something which is an object of consciousness, without itself being consciousness? We have only consciousness to rely upon as evidence, and in the case of matter only the two modes of it, sight and touch. But these, in consciousness as a knowing, are spatially extended sensations; together they give us the perception of solid visible and tangible objects, and among them of our own body as the constant central object of a visual panorama. But what is it that contradistinguishes such objects from consciousness? The first and decisive fact is this, that when we have a sensation of touching a non-central object, that sensation can only be in one place at one time, and that, as a sensation, its place must be in the body, which is the central object of our panorama, and not in the object which we call the object touched. We are compelled, in thought, to break up the one original sensation into two members, one located as a sensation (which is consciousness) in the central object, the other referred to the non-central object touched, which is not-consciousness, as one of its primary properties. Thenceforward we can distinguish objects which are consciousness alone from objects which are not-consciousness, though known by means of it, and the foundation is laid for distinguishing psychology, as the science of consciousness taken as an existent, from philosophy as the analysis of consciousness in its entire extent as a knowing. In psychology the *subject* means the proximate real condition upon which the genesis and development of consciousness as an existent depend; in philosophy it means that experience which is present as a content of memory, at any new moment of experiencing which continues it as a knowing. It is the substitution of the conception of *real condition* for that of *cause* which enables us both to draw this distinction, and to assign to psychology a definite position in a systematic philosophy. The real agency in all process-contents of consciousness lies in their proximate real condition. It is for psychologists to decide whether to adopt the hypothesis of a material, or that of an immaterial real condition, of which latter it would seem beyond our power to form a definite conception. The real conditions upon which the existence of the material world depends must be thought to lie in the unseen, but to be not less real on that account. Our material nature connects us with an unseen reality; and this connexion it is which we, by nature, strive to realize in consciousness, by practically strengthening those tendencies and dispositions in ourselves which we feel and recognize, from the consciousness which attends them, as the best and highest.

MEETINGS NEXT WEEK.

MON. Bibliographical, 1.—Early Editions of "Le Roman de la Rose," Mr F. W. Bourdillon.

— London Institution, 5.—"Names and Surnames," Canon Benjamin Surveyor's Institution, 7.—Discussion on "Municipal Trading, (Junior Meeting.)

— Society of Arts, 8.—"Oils and Fats: their Uses and Application," Lecture IV., Dr. J. Lewishowicz, (Cantor Lectures.)

TUES. Colonial Institution, 4. Annual Meeting.

— Royal Institution, 5.—"The Development of Animals," Lecture VI., Prof. L. C. Miall.

— Institution of Civil Engineers, 8.—"The Forms of Turbines and their Suited for Low Heads," Mr. A. Steiger.

Zoological, 8.—"The Marine Fauna of Zanzibar and British East Africa: Polychaeta, Part III.," and "The Polychaeta of the Maldivian Archipelago from the Collections made by Mr. J. Stanley Gardiner in 1898," Mr. Cyril Crossland; "Some Nudibranchs from Zanzibar and East Africa," Mr. IV. Doridicea Cryptophanariae," Sir C. Eliot.

WED. United Service Institution, 9.—"Coast Defences," Col. E. W. Cotter.

— Chemical, 4.—"Observations on some Concrecions Intramucosal and at first Reversible Changes extending over Prolonged Periods of Time," Mr. R. J. Frieswell; "The Esterification of *r*-mandelic Acid by Menthol and Bornol," Mr. A. McKenzie.

Meteorological, 7.—"Mars," Report on the Phenological Observations for 1903, Mr. W. H. Dines; "Observations on the means of Kites at Crinan in the Summer of 1903," Mr. W. H. Dines.

British Archaeological Association, 8.—"Notes on Durham and other North-Country Sanctuaries," Mr. H. H. Forster; "The Chislehurst Caves and Dene Holes," Part II., Mr. W. J. Nelson.

— Folklore, 8.—"The Place of Tradition in Historical Evidence," Mr. G. L. Gomme.

Microscopical, 8.—"The Vertical Illuminator," and "The Influence of the Antipoint on the Microscopic Image shown Graphically," Mr. E. C. H. Hulme; "A Microscope with Geometric Slides," Mr. Keith Lucas.

Society of Arts, 8.—"Garden Cities in their Relation to Industries and Agriculture," Mr. A. H. Bennett.

THURS. Royal, 4.

— Historical, 5.—Annual Meeting; President's Address.

— Royal Institution, 5.—"Health Research in Agriculture," Lecture III., Mr. A. D. Hall.

Luncheon, 8.—"Mendel's Laws as illustrated by Wheat Hybrids," Mr. H. E. Biffen; "Heredity and Variation as seen in *Primula sinensis*," Mr. W. E. Bateson; "Formation of Secondary Wood in Foliaceous Trees," Mr. L. G. Ladd.

— Society of Antiquaries, 6.—"The Preservation of some Ancient Wall-Paintings," Mr. P. H. Newman; "some Anglo-Saxon Silver Ornaments found at Trewhiddle, Cornwall," Mr. R. A. Smith.

FRI. Geological, 3.—Annual Meeting.

— Institution of Mechanical Engineers, 8.—Annual Meeting; Discussion on "Heat Treatment of Steel"; Paper on "The Motion of Gases in Pipes, and the Use of Gauges to determine the Delivery," Mr. B. Trethfall.

— Royal Institution, 9.—"Condensation Nuclei," Mr. C. T. R. Wilson.

SAT. Royal Institution, 2.—"The Life and Work of Stokes," Lecture, L. Lord Rayleigh.

Science Gossip.

THE Society for the Protection of Birds will hold its annual meeting on Wednesday, February 24th, at the Westminster Palace Hotel. The chair will be taken by Sir Edward Grey.

AT Gresham College four lectures on 'Graphs' and 'Algebraic Geometry' will be delivered on Monday, Tuesday, Thursday, and Friday of next week by Prof. W. H. Wagstaff.

PROF. ARRHENIUS has just finished some investigations regarding diphtheria at the Copenhagen Serum Institute. According to an interview after his return, he claims that the problem of diphtheria has very nearly reached its solution. A full account of his work will appear shortly in the publications of the Danish Academy of Science.

AN interesting lecture on 'The Fijians and their Fire-Walking' was delivered last week to the members of the Royal Scottish Geographical Society by Mr. W. L. Allardyce, who has held important appointments in Fiji for twenty-five years, and is now Colonial Secretary there. Mr. Allardyce pointed out that of the 200 islands in Fiji only about sixty or seventy are inhabited. The present Fijian population is 100,000; there are in addition 20,000 Indians, and about 3,000 Europeans. Last year the total trade of the islands reached 1,000,000L. After remarking upon the geographical features of the group, Mr. Allardyce described the customs of the natives, and concluded with a description of the fire-walking ceremony. The lecture was illustrated by a very fine series of limelight views.

AT the third special meeting of the Royal Society, held in Edinburgh on Monday, a paper was read by Dr. John Beard on 'Heredity and the Cause of Variation.' Dr. Beard contended that the weekly or yearly table of death-rate was no sure index of national improvement or deterioration, because degeneration and longevity might go hand in hand. In considering the welfare of the race he would not lay stress on the fact that, where necessary, Nature eliminated the unfit, for to permit of that it must be arranged to prevent the mating of the unfit with the unfit. Dr. Beard would rather agree with Mr. H. G. Wells in saying that "Nature is a reckless coupler—and she slays."

THE Gold Medal of the Royal Astronomical Society was this year awarded to Prof. Hale, Director of the Yerkes Observatory, for his new method of solar spectroscopy and its application, and the address on presentation was delivered at the general meeting held at Burlington House yesterday, the 12th inst. Mr. Choate, the American Ambassador, was present to receive the medal for transmission to Prof. Hale.

PROF. TURNER, President of the Royal Astronomical Society, has been elected a Foreign Member of the Società degli Spettroscopisti Italiani.

We learn that Sir David Gill, His Majesty's Astronomer at the Cape of Good Hope, intends to embark next month for England, a change having become necessary for his health after overwork.

WE have received the twelfth number of Vol. XXXII. of the *Memorie della Società degli Spettroscopisti Italiani*. It contains two notes—the concluding part of Prof. Riccò's determination of the relative force of gravity at forty-three stations in Eastern Sicily, the Lipari Islands, and Calabria; and Father Testa's account of the observations of the meteors of last November, especially those of the 27th, with some remarks on the Leonids as seen at Pavia and its neighbourhood.

THE Report of Harvard College Observatory for 1903 shows that there has been no diminution of energy on the part of Prof. E. C. Pickering (who makes an appeal for further funds in order

to enlarge his scheme of operations) or of his assistants. Prof. Wendell has obtained over 15,000 photometric comparisons with the east equatorial, and 6,000 measures of stars which vary in brightness more than half a magnitude in an hour; the Draper telescope has been fully employed on photography; and Prof. Bailey continues his work at Arequipa with the Boyden telescope.

FINE ARTS

Mezzotints. By Cyril Davenport, F.S.A. "The Connoisseur's Library." (Methuen & Co.)

THERE are many features in Mr. Davenport's book which, apart from its artistic accuracy and scholarly diction, should cause it to be welcomed by those interested in art. Beautifully and clearly printed upon excellent paper, it is a work which, as far as it goes, can call forth nothing but praise. The illustrations, which consist of excellent reproductions of mezzotints, have been particularly well selected, and their execution in photogravure leaves little to be desired. An erudite and comprehensive dictionary of "mezzotint engravers," it affords much information as to the principal characteristics of their work, together with a good deal of detail as to their lives.

In these days a great number of people profess themselves admirers and connoisseurs of mezzotints. How many, we wonder, are possessed of the knowledge requisite to describe exactly how a mezzotint is produced, or the special instruments employed by the engraver? One of the great merits of this book is that it contains a chapter exhaustively dealing with the process, whilst the growth of the art is traced from its early beginnings up to the time when those who practised it attained to something close upon perfection.

The honour of having been the first to discover, or rather to invent, engraving in mezzotint has frequently been claimed for Prince Rupert of famous memory, but the real discoverer appears to have been Von Siegen, an officer in the Hessian Army, who, meeting the prince at Brussels about the year 1654, inducted him into the methods of the new process.

Be this as it may, Prince Rupert soon became proficient in executing mezzotints, and engraved several of considerable excellence. Of these, the two most important are 'The Great Executioner,' after Spagnoletto, and 'The Standard-Bearer,' after Giorgione. He imported the art into England, and seems to have shown himself perfectly willing to impart his new-found knowledge to all who sought to acquire a mastery of its secrets.

Amongst the first to do good work and to fix a high standard for the professional artists who in the future were to execute the many beautiful prints which must command admiration throughout all time were Thomas Place and William Sherwin—both amateurs and both men of great good taste. The excellence of Place's work is seen in the noble engraving of Philip Woolrich, which, by the way, is admirably reproduced at p. 84, the photogravure in question being a striking example of the perfection to which modern reproductive processes occasionally attain.

Much interesting information is to be

found concerning the early masters of the new art, whose lives and careers are fully described, whilst their value as engravers is for the most part very accurately estimated. When we come to more modern times, it is impossible to agree with all of Mr. Davenport's conclusions. A statement, for instance, which seems to us open to question is made on p. 32. It is to this effect:—

"At present mezzotints printed in colour are looked upon with a pitying eye by most connoisseurs, though a future of honour lies before them."

Surely Mr. Davenport must have forgotten the beautiful coloured 'Miranda' by Ward, which is the gem of a well-known collection—its value, indeed, has been estimated at nearly four figures. In the possession of the same collector are also other very valuable coloured mezzotints, amongst them 'The Daughters of Sir Thomas Frankland,' a copy of which sold this week for nearly 700L, and a charming 'Almeria.' Does the coloured 'Promenade at Carlisle House,' belonging to another connoisseur, deserve to be looked upon with that pitying eye of which Mr. Davenport speaks? Undoubtedly there are many coloured mezzotints which are of great artistic value, and which command extraordinary prices whenever they are offered for sale. Only a short time ago a very considerable sum was paid for a coloured 'Setting Sun' by the owner of the original picture painted by Hopper.

In these circumstances the reference to the coloured mezzotints of John Raphael Smith on p. 161 can scarcely be considered adequate. The paragraph in question is short and unilluminating:—

"A few of Smith's mezzotints were printed in colour, but whether this was done in his time it is difficult to say. Most of these are largely touched up by hand."

There is an almost contemptuous ring about this, which, together with other portions of the book, conveys the impression that the author looks upon engravings with the eye of a student rather than with that of a collector and lover of beautiful things. There is, indeed, little mention of particular prints or their respective merits, nor is much advice proffered as to those which should be acquired or rejected, and altogether Mr. Davenport appears to be much more concerned with the engravers than with the prints which they produced. A chapter containing a full list of the principal mezzotints, together with information as to their merits, would, it seems to us, have been a welcome addition, for as it now stands this work is in some respects incomplete. We suppose that it is useless to regret the absence of a second volume entirely devoted to engravings. Such a one would cause the whole work to appeal as much to the collector as to the serious student who approaches the subject of mezzotints from an historical point of view.

It is doubtful whether the exceedingly numerous short biographies which abound are all necessary. Lely, Van Dyck, Reynolds, and Morland are names with which most connoisseurs of prints are fairly familiar; but Mr. Davenport does not give his readers credit for any great store of knowledge, and describes the lives of these artists as one telling the tale of the Flood

to an audience in the nursery. Here is a little bit of information about Sir Joshua Reynolds (p. 133), which is an example:—

“Sir Joshua was very deaf—an ailment he is supposed to have contracted by reason of a neglected cold, originally caught in the Vatican while making a copy of a Raphael.”

Nevertheless, this handsome volume of “The Connoisseur’s Library” is a valuable addition to the literature of the engraver’s art. Written with abundant care, and the work of one possessed of great knowledge of his subject, it cannot fail to interest those who make a study of mezzotints. A chapter dealing with engravers of the nineteenth century contains much information concerning modern art processes of reproduction, besides making adequate mention of David Lucas, Samuel Cousins, and others. It is, however, rather surprising that the name of Mr. Scott Bridgwater, who has done excellent work, should have been omitted from the list of those engraving in mezzotint at the present day. The numerous reproductions, as has before been said, are models of what such things should be; indeed, the way in which the volume has been produced reflects the greatest credit upon the publishers.

BARTOLOZZI AND CRUIKSHANK.

The Langham Series of Art Monographs.—No. I. Bartolozzi and his Pupils in England. By Selwyn Brinton. (Siegle.)—The late Mr. Tuer was the man to say the last word about Bartolozzi, but, unfortunately, he never said it. His book embraced too many subjects; and if its very discursiveness and the variety of information that it imparts make it an admirable introduction to the study of eighteenth-century stipple engraving in general, it would have been improved, as a work of reference on Bartolozzi himself, by much pruning and by a more methodical arrangement. What we miss in it most is a complete and systematic catalogue, with a full description of the states of the engravings. Nothing of that kind—nothing, in fact, that carries our knowledge of Bartolozzi’s work beyond the point where Tuer left it—must be looked for in this pretty little volume, the first instalment of a new series of monographs on art, edited by Mr. Selwyn Brinton himself. It contains a biography of Bartolozzi, in which it was hardly necessary to mention six times the fact that he came to England in 1764; some account of social life as he left it in Venice and as he found it in London; some criticism of Bartolozzi’s prints, and a list of the more important among them; and a brief account of his pupils, in which Chiesman, Tomkins, Minasi, Delattre, and Schiavonetti receive the most attention. The work is slight throughout, but pleasantly written, and for the most part accurate. Boydell, however, died in 1804, not 1814; the great German scholar of Bartolozzi’s age was not named “Wilkelmann”; and even Mr. Brinton’s Italian quotations are not, we fancy, unimpeachable. In spite of all Mr. Brinton’s explanations, we agree with the friend mentioned in the preface in protesting against the reproductions of Guercino’s drawings being described as line engravings. They are etchings, in which the graver was scarcely ever used. Little is said in the book about Bartolozzi’s excellent work in pure line. We think that Mr. Brinton exaggerates the importance of these etchings after Guercino, and that it was a sin against proportion to choose six of the sixteen illustrations of the book from that series.

The Works of George Cruikshank. By Capt. R. J. H. Douglas. (Sotheby.)—Mr. G. W. Reid’s

‘Descriptive Catalogue of the Works of George Cruikshank,’ published in three royal quarto volumes in 1871, will probably remain the Brunet of the Cruikshank collector, although it is an expensive book to buy, and not an easy one to master. But Mr. Reid did his work so thoroughly that it only remains for his successors to fill in a few details here and there, and to make good surprisingly few omissions. In his excellent little monograph in the “Great Artists” series Mr. F. G. Stephens gave a list of books illustrated by George Cruikshank; an exhaustive annotated catalogue is given in Blanchard Jerrold’s ‘Life,’ and useful details will be found in other works on this great artist. Capt. Douglas, however, approaches his subject with all that passion for minute detail which is an essential quality in a successful bibliographer. He has with much skill separated the books illustrated by Cruikshank into five divisions, and the separate prints—which vary from “early efforts” to “etchings on glass”—into seventeen sections. The entries amount in all to 1,890. Cruikshank’s fertility is amazing, and that his hold on the collector should be as firm now as it ever was cannot be a matter of surprise. The high prices realized at the Bruton sale in 1897, and at the Wright sale two years later, prove that the belief in Cruikshank is widespread. Capt. Douglas’s book is largely based on examinations and collations made in his own collection and others still existing or recently dispersed. Taken as a whole his work is so careful that his book is likely to remain a standard authority for many years. The addition of approximate values to the various items is most acceptable, but these prices must not be taken too literally. They will vary from time to time, according to demand and supply and the quality of the copies offered for sale. They are, moreover, the prices of the auction-room rather than those of the bookseller. For instance, and to take only one illustration at random, Capt. Douglas puts the value of a copy of the large-paper edition of Carey’s ‘Life in Paris,’ 1822, in picture boards, at 30*l.*, whereas in July last a bookseller gave 39*l.* for a copy at Messrs. Puttick’s. Doubtless a careful comparison between the prices here estimated and those recorded in ‘Book-Prices Current’ would reveal many other illustrations of the same kind. To the beginner, however, who is just embarking on the fascinating hunt after Cruikshanks, Capt. Douglas’s prices will be found very useful.

He has, we think, taken a somewhat severely bibliographical view of his limitations. He would have added to the interest of his work by referring, however briefly, to the original designs of Cruikshank’s book illustrations, now the property of the nation through Mrs. George Cruikshank’s handsome bequest in 1891. The British Museum treasures in this respect are fully indicated in the first volume of Mr. Laurence Binyon’s admirable ‘Catalogue of Drawings by British Artists,’ 1898, so that the additional matter would have involved very little extra labour. It is always interesting to compare the original design with the printed plate. As regards No. 180, ‘Oliver Twist,’ 1838, by the courtesy of Mr. Richard Bentley the present reviewer possesses an interesting list of the original trade “subscribers” to this work, which was published on Friday, November 9th, 1838. Its selling price was 25*s.*, the subscription price was 19*s. 3d.* per copy, but it was previously offered to the trade at 18*s. 3d.* each, twenty-five as twenty-four; a few parcels were sold in quires at 16*s. 9d.* The list of “subscribers” is very interesting, the thirty-five firms taking only 528 copies between them. The highest was fifty (as forty-eight), ordered by J. Duncan; Messrs. Smith, Elder & Co. taking twenty-five (as twenty-four), and Messrs. Hatchard the same number.

Should a second edition of this book be called for, a preliminary chapter might be added

on past and present Cruikshank collectors, a chapter to which Capt. Douglas and Dr. Trueman could make many valuable contributions. It would seem that the cult has only received the serious attention of the booksellers during the last forty years or so. We possess a curious little sixteen-page catalogue (which claims to be “the first ever issued of its kind”) of ‘Books and Pamphlets illustrated by the Immortal and Inimitable George Cruikshank,’ issued by John Stenson, book and print seller, of 72, Lamb’s Conduit Street, Holborn, in 1861. Only 185 numbers are offered, and the prices are distinctly curious to-day. For instance, the ‘Comic Almanacks’ from 1835 to 1853 vary from two shillings to half-a-crown each; to-day a set of the nineteen would be worth from 17*l.* to 30*l.*, according to condition. A copy of Ainsworth’s ‘Guy Fawkes,’ 1841, priced at 8*s.*, would now fetch as many pounds. Stenson’s highest-priced lot, which was a copy of Caulfield’s ‘Portraits, Memoirs, and Characters of Remarkable Persons,’ 1819, “4 vols. royal 8vo, half-calf neat,” is valued at 2*l. 5s.*, which is, curiously enough, only 5*s.* less than Capt. Douglas’s estimate.

THE LEICESTER GALLERIES.

MESSRS. BROWN & PHILLIPS have on view a small collection of ideal heads by artists who all derive their inspiration either directly or indirectly from the Pre-Raphaelite movement. The greater number are by Mr. Frederick Sandys. Mr. Sandys is an artist whose work deserves to be better known in its entirety. His remarkable technical dexterity and his decorative feeling for minute details of form entitle him to serious consideration; but it would be distinctly unfair to judge him by the works exhibited here, for in the majority of these pieces he has, we think, attempted just what he was least fitted for. He is an artist with a Flemish or German feeling for the precise rendering of detailed form, but one to whom has been denied the power of felicitous invention, and whose imagination is of an essentially commonplace order. Put before some difficult and intricate piece of still life, like the chiffon in the portrait of Mrs. Lewis, he will not only find how to realize its texture and substance perfectly, but will also discover an interlacing network of line, a rhythmic and agreeable pattern, which, though it is implicit in the object itself, requires a definite pre-possessions in the artist to educe. In this admirable picture, too, he shows a command of that primitive Flemish technique of oil painting towards which so many of the Pre-Raphaelite artists inclined, but which few of them possessed the certainty of hand to master. This alone must make Mr. Sandys’s early portraits memorable, since they bid fair to outlast the bulk of modern painting. The rendering of the head in this picture is also masterly in a way; if regarded as a piece of still life it is consummate; the face is built up by the careful and curious addition of detail to detail, each taking its due position and relative value. But the very fact that it is so treated, that it is not controlled by any larger sense of unity nor animated by any imaginative understanding, might warn us—would that it had warned the artist!—not to hope for success in the invention of ideal forms or the embodiment of vital passions. Indeed, there is no other work here which is even remotely comparable to the portrait of Mrs. Lewis. The same minute and fastidious labour is expended on the ‘Cassandras’ and ‘Irises’ and ‘Perditas,’ on the personifications of peace and war, which make up the exhibition; but it is expended in vain. The pictures are highly finished, but it is of no avail, since they have never been begun. The initial conception was lacking in that coherence and individual power which could alone have given value to the perfect elaboration of the detailed forms

The heads are without construction, the long and hollow masks are fitted to inadequate skulls ; they do not fill the picture space beautifully or significantly, nor is the sentiment which inspires them either distinguished or original. There is something pathetic in the sight of an artist thus giving up his genuine powers of prosaic interpretation for a strained and unnatural attempt at poetical invention.

The few heads by Mr. Simeon Solomon which are shown here are a striking contrast in this respect to Mr. Sandy's work, for with none of Mr. Sandy's technical skill, with only a vague and general observation of natural form, he has nevertheless a distinct visionary power. His heads show, it is true, the influence of Rossetti—they are scarcely more than variations upon Rossetti themes—but they are none the less distinctive and personal, they have the inner life and consistency which come of a definite conviction, they are not made up, they have grown. Mr. Solomon, too, has a larger sense of rhythm, a finer instinct for composition, and a genuine sense of colour.

The rest of the exhibition is made up by the exponents of the recent aftermath of Pre-Raphaelite feeling, though Mr. Byam Shaw, who surely deserved the leading place among them, is absent.

In the same galleries is a collection of drawings by Mr. Abbey, to illustrate the comedies of Shakespeare. It is difficult to imagine anything more unlike Shakespeare or more like the modern stage than these clever performances. The invention never transgresses the conventions of the modern stage manager, and the humour is never obscured by subtlety. They are rendered in an agitated and inexpressive line, and the designs are wanting in breadth and mass.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 6th inst. the following drawings : Birket Foster, Peasant Children, with dog and sheep, 50*l.* J. H. Weissenbruch, A Woody Stream, with cattle, 94*l.*; A River Scene, with buildings and barge, moonlight, 68*l.* A Landscape, with barges and cattle, 57*l.* Pictures : J. H. Weissenbruch, A Landscape, with farm buildings, 210*l.* C. R. Leslie, Sir Plume demands the Restoration of the Lock, 157*l.* J. Ryssel, A View over a Landscape, with churches and windmill, 420*l.* A. Watteau, The Music Lesson, 213*l.* P. Wouwerman, A Fair in a Dutch Village, 108*l.* A Landscape, with a sportsman and dog, 42*l.*; A Landscape, with cottages, bridge, sportsman, and figures, 109*l.*

Some notable prices were realized at the sale of engravings at Christie's on the 9th inst., the highest being 63*l.* paid for The Daughters of Sir Thomas Frankland, by W. Ward, after Hopper. Other items were : After Hopper : The Setting Sun (The Godsall Children), by J. Young, 262*l.*; Countess of Oxford, by S. W. Reynolds, 162*l.* After Wheatley : The Cries of London (set of thirteen), 472*l.*; Going to Market, at Market, Coming from Market, and Returned from Market, by W. Annie, 193*l.* After Romney : four portraits of Lady Hamilton—as Nature, by H. Meyer, 338*l.*; as a Bacchante, by C. Knight, 220*l.*; as Emma, by J. Jones, 183*l.*; and again as a Bacchante, 102*l.*

Fine-Art Gossip.

The Fine-Art Society invite us to view to-day water-colour drawings of Surrey, Sussex, Hampshire, and Wiltshire, by Mr. Wilfrid Ball ; while at the Holland Fine-Art Gallery there is the private view of a collection of pictures by Charles Gruppe.

To-day also at 18, Holland Street, Kensington, Mr. A. E. Bonner opens an exhibition of miniatures by Cosway and others, and also by lady artists of the present day.

The private view of Mr. T. W. Allen's Exhibition of Landscapes of England and Wales, in Oil, Water Colour, and Charcoal, takes place at the Modern Gallery, Bond Street, next Saturday, and the exhibition will remain open till the 19th of March.

THE Annual Exhibition of the Royal Amateur Art Society will be held this year at Moncorvo House, Ennismore Gardens, on March 5th to 8th inclusive, in aid of the usual London charities. In connexion with the above, a Loan Collection of Miniatures by the late George Engleheart and John Smart will be shown.

FEBRUARY 20TH is the date fixed for the private view of the exhibition of the Royal Society of Painter-Engravers and Engravers.

At the Continental Gallery paintings and drawings by Adolph Brongier, Édouard Zier, and other British and foreign artists are on view till February 27th.

Two interesting exhibitions will shortly be opened in Paris—one at the Luxembourg, devoted to the interesting period of French art from 1860 to 1880, for which the collections of many amateurs will be drawn upon. The second exhibition, which will open on March 1st, and close on the 30th of that month, will be held at the Hesse Gallery, in the Rue Laffitte, and will comprise the recent works of M. Legros ; it will include drawings, etchings, and lithographs.

PROF. L. TUXEN, the well-known Danish Court painter, has just completed the large picture of 'Queen Alexandra's Coronation in Westminster Abbey,' commissioned by her, and the picture is at present being exhibited in Copenhagen before being handed over to Her Majesty.

MM. BUFFA & SONS are holding on March 1st, in the Pulchri Studio, at the Hague, an important sale of pictures and drawings by the late J. H. Weissenbruch (1824-1903), who was distinguished as a painter both of town and country. He is especially associated with the villages of Noorden and Nieuwkoop and the environs of the Hague and Harlem.

MESSRS. DUCKWORTH & CO. are publishing an elaborate and expensive book on 'The Golden Age of Classic Christian Art,' which is a study of the mosaics of S. Maria Maggiore at Rome by Dr. J. P. Richter and Mr. A. Cameron Taylor. It will include twenty coloured plates and one hundred and forty-six other illustrations, for which exceptional facilities were secured from the Chapter of the Basilica. The authors contend that these mosaics are the outcome of an earlier period of Christian thought than has generally been assigned to them.

THE announcement that the Bodleian authorities are overhauling their collection of historical portraits will cause widespread satisfaction, and many will be glad to contribute to the funds which are being raised for this purpose. The collection is of the highest interest, but there is no adequate or even provisional catalogue to be had. Two or three have been printed, but they are no longer obtainable. Having taken up this matter, the authorities will, we hope, issue, if not a full catalogue raisonné, which is really a crying need, at least an adequate list.

M. E. J. CORRYER, whose death is announced in Paris, was born at Amiens on September 12th, 1837. He studied architecture under Viollet-le-Duc, and his first important works included the Hôtel de Ville of Roanne and the church at Vougy (Loire), whilst other churches were designed in the sixties by him, and he carried out various "restorations" in several parts of France. He had been an exhibitor at the Salon since 1864. He was appointed architect of the French Government in 1874, and later he became Inspector-General "des édifices diocésains." M. Corryer was also a distinguished archaeologist, and wrote several books, notably a 'Description de l'Abbaye du Mont Saint-Michel et de ses Abords,' and a descriptive guide to Mont Saint-Michel.

An exhibition of pewter plate, both English and foreign, will be held in Clifford's Inn

Hall, Fleet Street, from February 24th to March 26th, and four lectures on the history of the subject will be given to illustrate the examples shown by a well-known expert, Mr. H. J. L. J. Masse. His book on 'Pewter Plate' is promised for next week.

WITH reference to last week's note regarding the proposed purchase of the Sir Noel Paton collection of armoury, &c., we now learn that the Town Council of Edinburgh have offered to contribute a thousand guineas towards the purchase, on condition that the balance is raised from other sources, that the collection will be retained in Edinburgh, and that it will be available for students of art.

SEVERAL interesting papers were read at Monday's meeting of the Society of Antiquaries of Scotland. Dr. David Christison, who had formerly described the fifty-eight ancient forts of the Lorne district, now put on record twenty-two of the thirty-four forts in the adjoining district to the south of Lorne, only two or three of which have hitherto been properly described. Mr. W. M. Mackenzie furnished detailed descriptions of a number of archaic structures, stone circles, &c., including the magnificent example at Callernish, in the island of Lewis. Mr. Mackenzie differs from Capt. Thomas's view of the comparatively recent erection of these structures, regarding them as "the shielings of a people semi-pastoral in their modes of life." In a third paper Mr. A. W. Lyons described most of the surviving examples of the quaint style of decorative painting prevalent throughout Scotland from the beginning to the middle of the seventeenth century. Carefully executed coloured drawings of several existing examples of painted ceilings were exhibited and described.

MUSIC

THE WEEK.

BECHSTEIN HALL.—M. de Pachmann's Sonata Recital.
ÆOLIAN HALL.—Herr Ernst Dohnányi's Pianoforte Recital.

ST. JAMES'S HALL.—Popular Concert.

M. VLADIMIR DE PACHMANN gave a sonata recital at the Bechstein Hall on Saturday afternoon. The reading of Mozart in a was occasionally brusque, and there were little affectations which the composer would surely have resented. Some of the 'Waldstein' Sonata was well played, notably the slow movement and the first part of the Rondo. But the opening Allegro was entirely spoilt by the jerky and hurried rendering of the middle section. Schumann in g minor was a *tour de vitesse* so far as three of the movements were concerned, but the technique was not always above reproach ; as a rule M. de Pachmann is wonderfully surefingered. The slow movement was performed with all due refinement. The last number was the flat minor Sonata of Chopin, yet even in interpreting his favourite composer the pianist was not up to his highest standard. His large audience, however, enjoyed his playing, and bestowed on him liberal applause.

Herr Ernst Dohnányi gave the first of two pianoforte recitals at the Æolian Hall on Monday afternoon. His programme opened with Beethoven's Thirty-two c minor Variations, of which the interest is chiefly technical. They were, however, followed by two of the master's finest sonatas. The first played was the one in E, Op. 109, the second the earlier work in d minor, Op. 31, No. 2. The rendering of the music was unequal. The performer lingered over some of the quiet passages ; on the other

hand, when strength was needed he was too impulsive—nay, at times violent. He has temperament, and is undoubtedly a gifted pianist, but is either not master of his feelings, or else he wilfully adopts the *ad captandum* methods of a mere virtuoso. Let us hope that he is still in a storm-and-stress period; if so, he will in time become more temperate. After Beethoven came Liszt. The latter composer has shown in his 'Rhapsodies Hongroises,' in his 'Années de Pèlerinage,' and in his 'Consolations,' of which one was played, that he could write characteristic, refined, and expressive music. But the Fantasia and Fugue on the name of Bach, the first piece by which he was represented, is a monstrosity. Liszt evidently meant to write something big and on modern lines, and the music, as regards sound and difficulty, is undoubtedly big; but one bar of a Bach fugue is of more value than the whole of this work. Did Herr Dohnányi wish to prove that he could pass successfully through the severe technical trial? He displayed, it is true, skill, power, and courage, yet the performance just missed that ease which comes of supreme mastery, and that touch of genius by which Liszt was, perhaps, able almost to persuade his sternest opponent that the piece was as great as the player.

The same work, which has not been heard for a very long period, was actually performed in the evening of the same day by Miss Muriel Elliot at the Popular Concert, and her reading of the music, though less fiery than that of the pianist named, was most intelligent, clear, and brilliant. The two professors, Hugo Heermann and Johann Kruse, played with fine effect Handel's Sonata in G minor for two violins, and the simple dignity of the music touched the audience more than the audacious complexities of Liszt.

Musical Gossip.

SEVEN new songs were introduced at the Chappell Ballad Concert at Queen's Hall last Saturday afternoon. The most pleasing were a graceful lullaby by Mr. G. H. ClutSAM, called 'You Pretty Rose,' tastefully rendered by Miss Jessie Stewart; a setting of Paul Laurence Dunbar's 'The Passing Cloud,' by Mr. Franco Leoni, which showed imagination and feeling, and was ably interpreted by Mr. Kennerley Rumford; and a smoothly written song, with a taking accompaniment, by Mr. Frank Lambert, entitled 'The Secret,' which was dealt with in animated style by Mr. Dalton Baker.

MISS MURIEL FOSTER gave a concert at St. James's Hall last Tuesday evening, previous to her departure for America. There was a large and enthusiastic audience. The programme included a stately aria of Bach's and four groups of songs, the first consisting of Brahms's *Lieder*, the 'O wüsst' ich doch' being sung with splendid pathos and artistry, and the second of light French *chansons*, tastefully rendered, though with scarcely sufficient piquancy. Of the other songs, the 'Von Jenseits' of Rachmaninoff was rendered with rare dramatic power and feeling. The programme ended with a group by British composers. M. Gérard contributed solos, playing with his usual skill and charm.

MR. J. B. McEWEN'S Quartet in A minor, recently performed at a Broadwood Concert, was included in the programme of the third concert (third series) of the Wessely String Quartet at the Bechstein Hall on Wednesday even-

ing; and the rendering of the work was extremely good. The music well deserved a second hearing; not only is it sound and skilful, but also there is life and soul in it; the two middle movements still seem to us the best.

The programme of the South Place Sunday Popular Concert to-morrow evening will consist of chamber music by modern British composers: Messrs. Josef Holbrooke, Alfred H. Barley, Coleridge-Taylor, Algernon Ashton, and Joseph Speight; and the music will be interpreted by British artists.

At a meeting of the general committee of the Leeds Festival on Monday final arrangements were made for the Festival, which will take place from October 5th to 8th. The first morning (Wednesday) will, as usual, be devoted to 'Elijah'; in the evening will be produced Sir Alexander Mackenzie's new cantata 'The Witch's Daughter.' Thursday morning's programme includes Bach's motet 'Sing ye to the Lord,' Sir Hubert Parry's 'Vox Clamantium,' Strauss's 'Tod und Verklärung,' and Glazounow's Sixth Symphony; in the evening will be heard Dr. Walford Davies's new cantata 'Everyman,' and Mr. J. Holbrooke's 'Queen Mab' Scherzo. Friday morning will be devoted to Beethoven's 'Missa Solemnis' and Fourth Symphony; and the evening programme will include Dr. Charles Wood's new cantata 'A Ballad of Dundee,' and a work by Sir Charles V. Stanford. Selections from 'Parsifal' will be given on the Saturday morning, while Sullivan's 'Golden Legend' will form a prominent feature of the final concert in the evening.

MESSRS. METZLER & CO. commence to-day a series of five vocal and piano recitals under the direction of Mr. W. Saunders, at the *Æolian* Hall. The remaining concerts will be on the following dates: February 27th, March 12th and 26th, and April 9th.

MISS FANNY DAVIES and Mr. Ffrangon Davies announce a pianoforte and vocal recital at St. James's Hall on Thursday, March 10th. The interesting programme will include the Bach cantata 'Amore Traditore,' pianoforte works by old Belgian masters, lesser known songs of Schumann, &c.

A SERIES of three ballad concerts will be given at the Bechstein Hall on Friday afternoons, February 26th, March 18th, and April 15th. The music is to be good, the length of programme reasonable, and the prices of seats moderate. Mrs. Henry J. Wood, Messrs. Joseph O'Mara and George Grossmith, jun., and other artists will appear at the first concert.

THE spring series of Saturday Concerts will commence at the Crystal Palace on March 5th with a recital by Miss Marie Hall. M. Gérard will appear the following week, and on the 19th Lady Hallé and Mr. Plunket Greene. On the 26th there will be the Crystal Palace Amateur Orchestra together with the Crystal Palace Choir.

THE Queen's Hall orchestra, under the conductorship of Mr. Henry J. Wood, has been engaged for the Westmoreland Festival on April 14th and 15th next.

DR. ELGAR will not, as was hoped, complete his symphony in time for the festival next month at Covent Garden, but a new overture of his will be produced.

MRS. ROSA NEWMARCH read an interesting paper on 'The Development of National Opera in Russia' before the Musical Association last Tuesday.

THE winner of the "Lesley Alexander" Prize for this year is Fritz Kauffmann, of Magdeburg. For next year the sum of twenty pounds is offered for the best quartet for violin, viola, cello, and piano. Manuscripts should be sent in by January 18th, 1905, to Dr. Yorke Trotter, 22, Princes Street, Cavendish Square.

The examiners will be Messrs. Edward German and Hamish McCunn, with Sir Alexander Mackenzie as referee.

THE counsellor of justice Paul Waldhausen has presented to the town of Aachen the sum of 136,000 marks for the establishment of four annual chamber-music concerts at cheap prices. The founder desires the enterprise to be for the good of the art and for the benefit of the people. He wishes the whole of the interest to be spent each year; but if at any time the interest and the receipts should exceed the expense incurred, the balance is to be handed over to some talented member of the municipal orchestra, from which the performers for two of the concerts are to be selected; for the other two well-known foreign companies are to be engaged.

WE also learn that the manufacturer Herr Eberhard Hösch has presented half a million of marks to the town of Dürren for the erection of a municipal theatre and a concert hall. These two donors probably know music to be a civilizing power, not a mere recreation. And if such ideas prevailed in this country no doubt there might be similar displays of generosity in our large manufacturing towns.

A LEIPSIC paper states that Herr Richard Buchmayer, of Dresden, has made an interesting discovery in the college library at Lüneburg of a quantity of music composed by Matthias Weckmann, an immediate predecessor of Bach's. He was born at Oppershausen, in Thuringia, in 1621, and died at Hamburg in 1674, where for twenty years he had filled with distinction the post of organist at St. James's Church. Bach was chorister boy at the College of St. Michael, Lüneburg, for three years, and no doubt spent many an hour in that library. Spitta, in his life of the master, mentions the names of many of the composers whose works are there, but the name of Weckmann does not occur among them.

THE Leipsic Bachverein announces three concerts, the programmes of which will be devoted exclusively to the composer whose name the society bears. It has been thoroughly reorganized by its new conductor, Karl Straube, the distinguished organist of St. Thomas's Church. The London Bach Choir, we hope, will make Bach's music the chief, if not exclusive, feature of its concerts.

HERSIEGFRIED WAGNER's latest opera, 'Der Kobold,' was produced at Hamburg on January 29th. The performance, under the direction of Capellmeister Gille, appears to have been excellent. The principal artists were Meadames Fleischer Edel, Schloss, and v. Artner, and MM. Mohwinkel, Davison, and Pennarini. The composer was called many times before the curtain at the end of each act; indeed, the recalls became so numerous that opposition was provoked. The *Allgemeine Musikalische Zeitung* of February 5th gives extracts from many criticisms of the work, some of them severe, and none which could be called really favourable. The main charge brought is lack of individuality.

ACCORDING to *Le Ménestrel* of January 31st, Umberto Giordano, the composer of 'Andrea Chenier' and of the recently produced 'Siberia,' is already thinking of writing a new work for the stage, the libretto after the old romantic drama of Camoletti entitled 'Suor Teresa o Elisabetta Soarez.'

Le Ménestrel of February 7th states that the première of Dr. Saint-Saëns's new opera 'Hélène' will take place at Monte Carlo on the 20th inst., with Madame Melba and MM. Alvarez and Renaud in the principal rôles. The work will be performed under the direction of the composer.

PERFORMANCES NEXT WEEK.

SUN. Sunday Society Concert, 3.30, Queen's Hall.
— Sunday League, 7, Queen's Hall.
MON. Popular Concert, 8, St. James's Hall.
— London Choral Society ('Dream of Gerontius'), 8, Queen's Hall.
TUES. Mr. Paul Mario's Vocal Recital, 8, Bechstein Hall.
— Richter Concert, 8.15, Queen's Hall.
WED. Royal Choral Society ('The Atonement'), 8, Albert Hall.
Sacred Band Concert, 8, St. James's Hall.
THURS. Queen's Hall, Pianoforte Recital, 3, Steinway Hall.
— Herr Dohnanyi's Pianoforte Recital, 3, Eolian Hall.
— M. Rivarde's Orchestral Concert, 8, St. James's Hall.
FRI. Mr. John Dunn's Violin Recital, 8, Bechstein Hall.
— Miss Grace Hoadland and Mr. Thistleton's Concert, 8, British Gallery.
SAT. Hegedus's Violin Recital, 8.30, St. James's Hall.
— Chapel Hallad Concert, 8, Queen's Hall.
— Mozart Society, 3, Portman Rooms.

DRAMA

Dramatic Gossip.

PICTURES of Dutch life on our stage are scarce, and we recall nothing of the kind of importance since the production on November 1st, 1880, of Mr. Clement Scott's translation of 'Anne-Mie,' the fine drama of Rosien Faassen, unless it is 'The Black Tulip' given on October 28th, 1899, at the Haymarket, and this is as much Gallic as Batavian. A one-act play such as 'The Jailbird' of Maarten Maartens, produced on Tuesday at Wyndham's, can scarcely be regarded as of importance. It is, however, bright, humorous, and original, and differs in so being from most plays of kindred genesis. It is announced as a "comedy of crime." A worthy smith of Zeeland has, under the influences of the Kermesse, the only period in which he departs from the régime of strict temperance, pommelled a youth whom he has caught kissing his daughter. For this offence he is sentenced to eight days' imprisonment, at the close of which he finds himself treated as a criminal. He dares not, under the influence of his humiliation, present himself at church, and he finds himself the subject of constant arraignment on the part of an over-zealous pastor who inveighs against him in season and out of season. This is the more difficult to bear, since the son of the pastor in question is a suitor for the hand of the culprit's daughter Suzie, who is at once the prettiest and the best dowered lass of the parish. Indignant and outraged, the jailbird swears by his mightiest and most irrevocable oath that no one shall marry his daughter except a loyal and good-hearted criminal such as himself. But black seem Suzie's matrimonial chances, until her mother espouses her cause, and in fairly ingenuous fashion lays a trap into which all precipitate themselves, including even the pious and rebukeful pastor. Finding his crime and its penalty shared by all about him, the smith takes heart of grace. He pledges his fellow-criminals in a brimming glass of schnapps, and leaves his daughter free to choose her own mate. This she does by pairing off with the young Dutchman whose warmly if indiscreetly awarded kiss has been the *fons et origo malorum*. When the hero reappears at church there will be none to cast a stone at him. This is fresh and mirthful, and the picturesque Zeeland costume enhances the effect. The interpretation, except in the case of the juvenile heroine, prettily played by Miss Fraser, was not specially noticeable.

At an afternoon performance at the Royalty three very familiar French one-act pieces were given in new translations by Mr. William Trant. These consisted of 'The Rose Garden' ('La Joie fait Peur' of MadamedeGirardin), 'The Vital Spark' ('L'Étincelle' by Édouard Pailletron), and 'Gentle Rain' ('La Petite Pluie' of the same author). In the two pieces last named Mr. Trant took himself the principal part.

MR. AND MRS. KENDAL began on Monday at the Opera-House, Cheltenham, a country tour, the repertory for which includes 'Dick Hope,' 'The Elder Miss Blossom,' and 'Still Waters Run Deep.'

MISS ELLEN TERRY is credited with an intention of appearing as the heroine of Charles Reade's 'Griffith Gaunt.'

A REVIVAL, with a view to a run, of Mr. W. Somerset Maugham's 'A Man of Honour,' produced by the Stage Society at the Imperial Theatre on February 22nd of last year, is promised at the Court Theatre for an early date. Mr. Ben Webster, Mr. C. M. Hallard, and Miss Mona K. Oram will take part in the performance.

The performance at the Odéon of a translation of Mr. Pinero's 'Second Mrs. Tanqueray' has attracted much attention, and the piece itself has won the praise of recognized Parisian critics. It is a little whimsical to listen to French protest against the ethical teaching of a work which, in fact, preaches a rather stern morality.

THE reported negotiations of Sir Henry Irving with Miss Ada Rehan are contradicted.

MISS MARIA ELIZABETH GLOSSOP HARRIS died a week or two ago in her sixtieth year. She was a sister of Sir Augustus Harris, and was at one time an agreeable and rather sparkling actress. Rose in 'The First Night,' the well-known adaptation of 'Le Père de la Débutante' of Théâton and Bayard, served for her début at the Princess's, October 27th, 1860. Among parts in which some faint recollection of her survives are Jeannette in 'Jeannette's Wedding'; Audrey in 'As You Like It'; Gertrude in 'The Little Treasure'; Mrs. Swansdown in 'The Widow Hunt'; Cicely Homespun in 'The Heir at Law'; Margery in 'The Rough Diamond'; and Phoebe in 'Paul Pry.'

'CUPID AND THE SCANDAL-MONGERS,' a five-act comedy by Mr. Ernest Denny, intended for Mr. Charles Hawtrey, has been given for copyright purposes at Wyndham's Theatre.

'FALSTAFF,' a play in verse in five acts and seven tableaux, by M. Jacques Richépin, has been given at the Porte-Saint-Martin. It consists in part of scenes from Shakspeare, but introduces love passages between Anne Page and Prince Hal, who carries her off to the Boar's Head Tavern, and places her in charge of Mrs. Quickly.

THIS evening witnesses, at the New Theatre, the production of 'My Lady of Rosedale,' Mr. Comyns Carr's adaptation of 'La Châtelaine' of M. Alfred Capus. Sir Charles Wyndham and Miss Mary Moore, Miss Gertrude Kingston, and Mr. Alfred Bishop take part in the performance.

MR. WILSON BARRETT'S Australian drama, 'The Never-Never Land,' has been produced at the Grand Theatre, Hull.

THE production is anticipated in London of 'The Serio-Comic Governess' of Mr. Israel Zangwill, with Miss Cecilia Loftus as the heroine.

TO CORRESPONDENTS.—T. Le M. D.—W. M.—A. S.—received.

F. C. N.—Many thanks.

H. D. R.—No reply as yet.

No notice can be taken of anonymous communications.

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